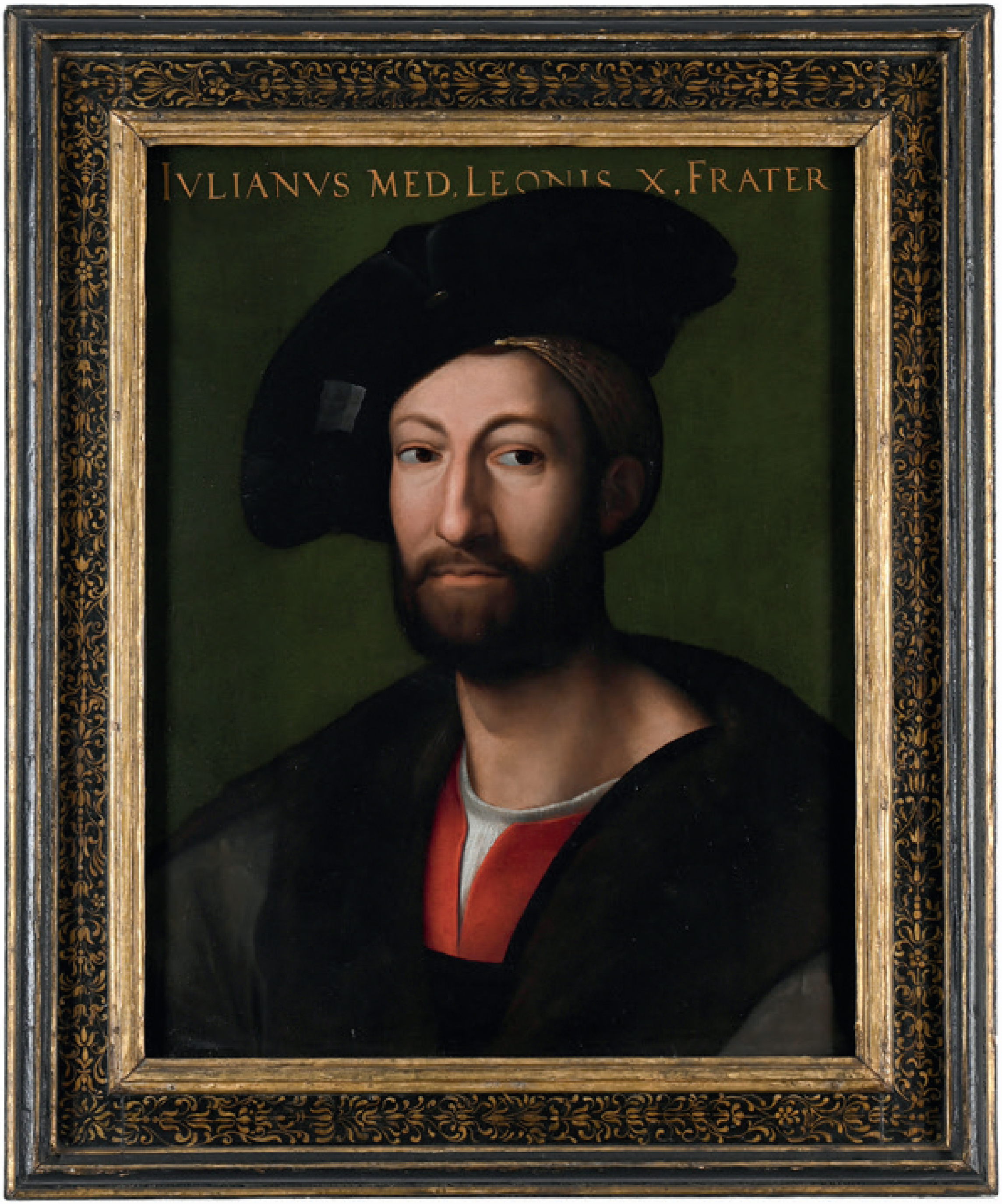
OLD MASTER
BRITISH & EUROPEAN ART

TUESDAY 4 NOVEMBER 2025 | NEWBURY


IVLIANVS MED. LEONIS X. FRATER

DREWEATTS
EST. 1759

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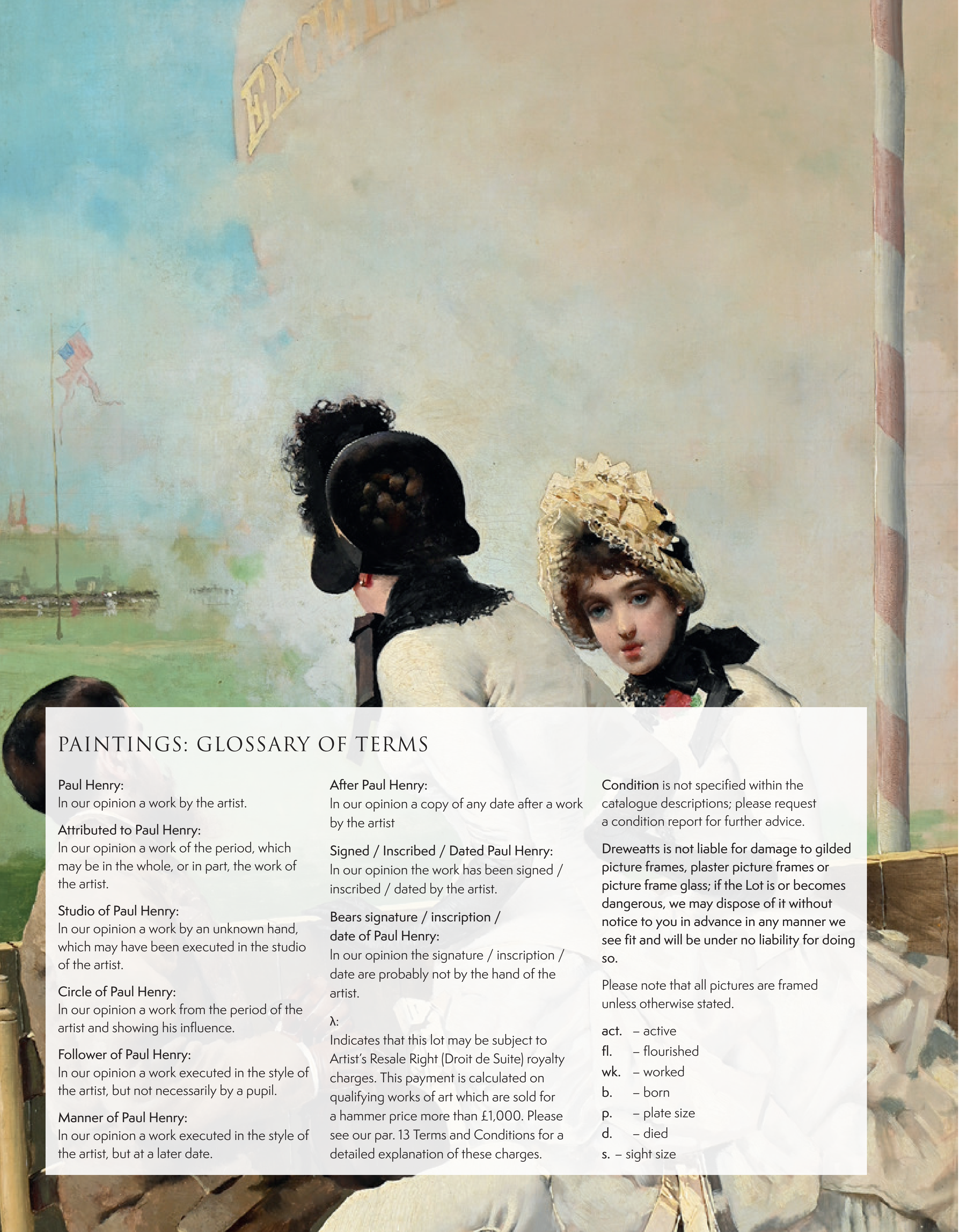

PAINTINGS: GLOSSARY OF TERMS

Paul Henry:
In our opinion a work by the artist.

Attributed to Paul Henry:
In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.

Studio of Paul Henry:
In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.

Circle of Paul Henry:
In our opinion a work from the period of the artist and showing his influence.

Follower of Paul Henry:
In our opinion a work executed in the style of the artist, but not necessarily by a pupil.

Manner of Paul Henry:
In our opinion a work executed in the style of the artist, but at a later date.

After Paul Henry:
In our opinion a copy of any date after a work by the artist

Signed / Inscribed / Dated Paul Henry:
In our opinion the work has been signed / inscribed / dated by the artist.

Bears signature / inscription / date of Paul Henry:
In our opinion the signature / inscription / date are probably not by the hand of the artist.

λ:
Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than £1,000. Please see our par. 13 Terms and Conditions for a detailed explanation of these charges.

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Please note that all pictures are framed unless otherwise stated.

act. – active
fl. – flourished
wk. – worked
b. – born
p. – plate size
d. – died
s. – sight size

OLD MASTER
BRITISH & EUROPEAN ART

TUESDAY 4 NOVEMBER 2025 | NEWBURY

LOTS 1-391 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Friday 17 October:	10am–4pm
Monday 20 October:	10am–4pm
Tuesday 21 October:	10am–4pm
Wednesday 22 October:	10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Saturday 1 November:	10am–3pm
Sunday 2 November:	10am–3pm
Monday 3 November:	10am–4pm

ENQUIRIES & CONDITION REPORTS
pictures@dreweatts.com

Front cover: Lot 11
Inside front cover: Lot 72
Opposite: Lot 323
Inside back cover: Lot 362
Back cover: Lot 153

NEWBURY
Donnington Priory, RG14 2JE
+44 (0) 1635 553 553

LONDON
16-17 Pall Mall, SW1Y 5LU
+44 (0) 20 7839 8880

info@dreweatts.com
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DREWEATTS
EST. 1759

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We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

27% of hammer price up to £20,000
(32.4% including VAT), plus

26% of hammer price from £20,001 up to £500,000
(31.2% including VAT), plus

20% of hammer price in excess of £500,001
(24% including VAT)

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λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 27% exclusive of VAT (0% VAT).

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Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

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If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

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Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have the item shipped to you, please see the list of suggested shippers on our website.

Due to a busy schedule of sales, we are unable to store sold items at the salerooms; any items not collected after 4 working days of the sale (by 4pm) are removed to commercial storage and subject to a storage charge of £20 (plus VAT) per lot as well as a further storage charge of £3 (plus VAT) per lot per day thereafter. Please note for large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover SP10 3SA).

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GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

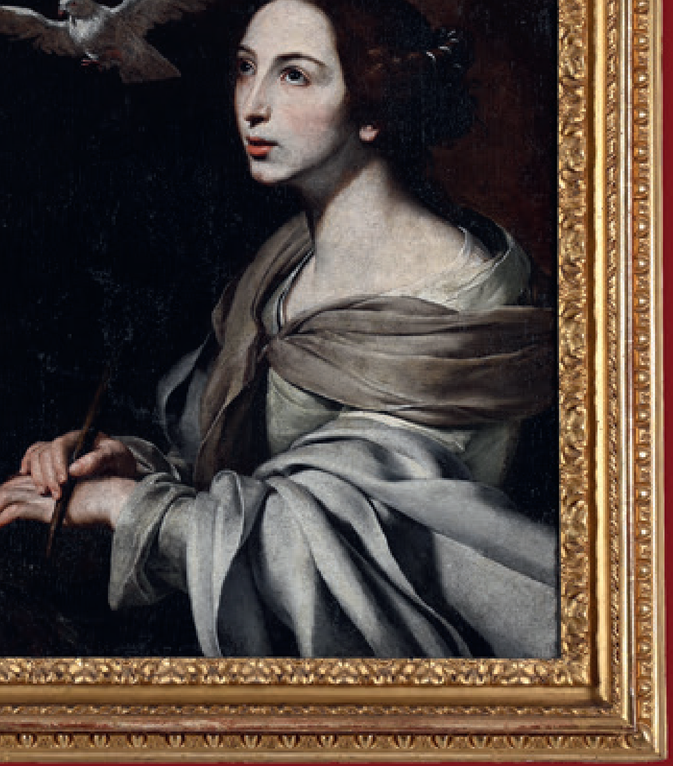
SPECIALISTS FOR THIS AUCTION

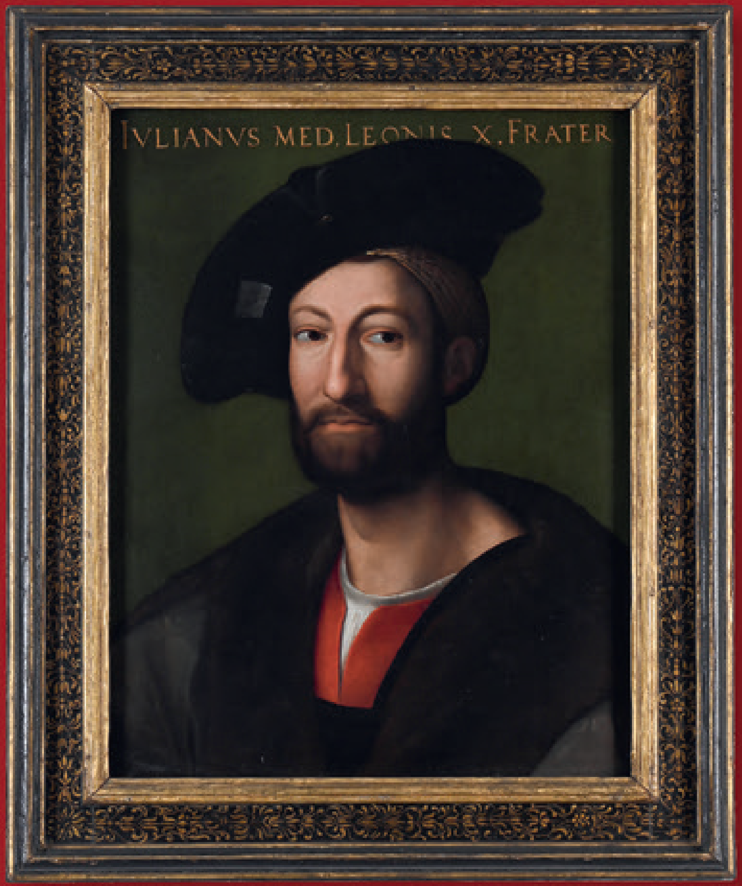
Brandon Lindberg
Head of Department

Lucy Darlington MRICS
Head of Sale

Daniele Amesso
Junior Specialist

Isabelle Rietkerk
Administrator & Trainee Cataloguer





A COLLECTOR'S EYE

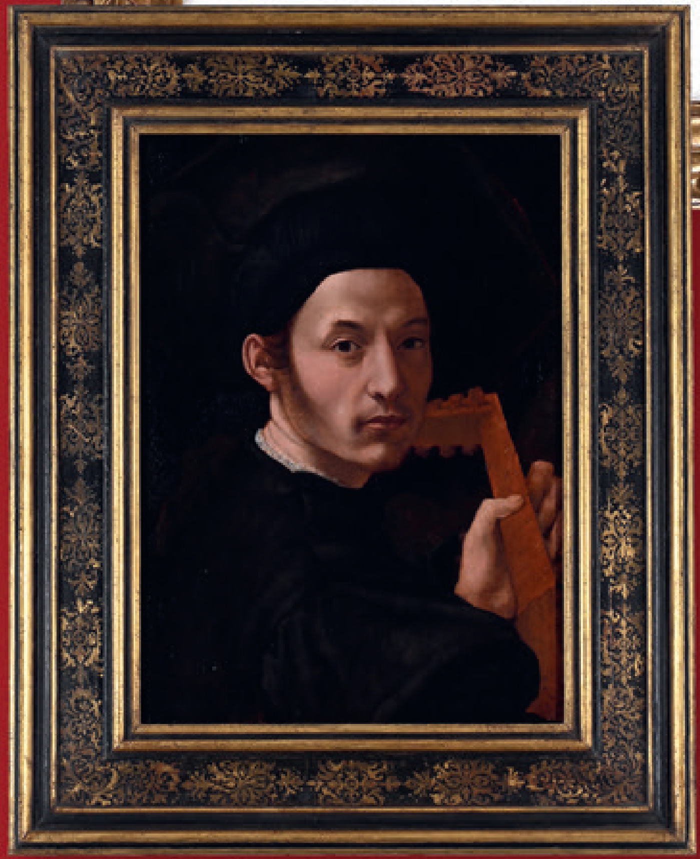
PICTURES FROM A NORFOLK COUNTRY HOUSE

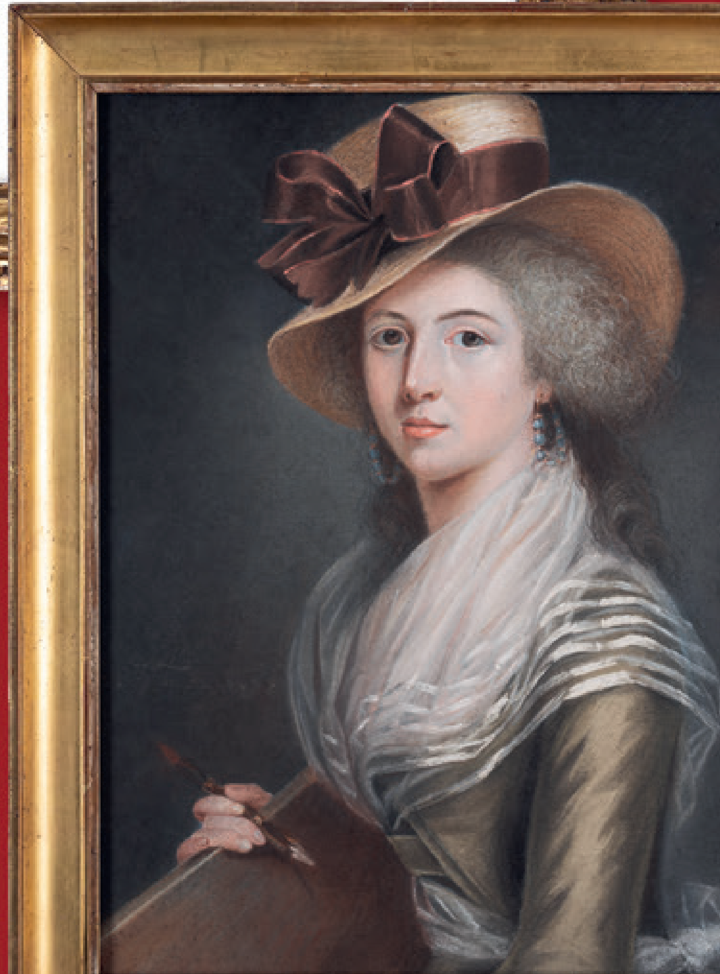
Dreweatts is delighted to present this impressive collection of fifty-four Old Master and British paintings from a private Norfolk Collection. Amassed over a number of decades, the group contains a significant number of works by women artists ranging from devotional paintings, still lives, and portraits. Among those works featured are Teresa Muratori Moneta's *The Madonna and Child* (lot 15), Maria Cosway's *Portrait of Maria, Princess of Wales and her daughter Princess Charlotte* (lot 40), *Still Life of Pineapple, Peaches, Grapes and Pears* by Eloise Harriet Stannard (lot 53), and the striking *Self-Portrait with a Portfolio* by the French Revolutionary painter Anne-Marie-Joseph Archinard (lot 36).

As well as representing female artists the collection embraces the Grand Tour tradition, featuring prolific Italian Old Masters such as Francesco Guarino's *Portrait of a Saint, Probably Catherine of Alexandria* (lot 6) and Francesco Furini's *Mary Magdalen Renouncing Worldly Vanity* (lot 1) as well as works by their Northern counterparts including Sir Anthony Van Dyck's *The Head of a Man: Study for the Vertumnus and Pomona in Genoa* (lot 27) and, *Travellers in a Landscape*, by Jan Both (lot 10).

A defining characteristic of the group is the collector's evident eye for detail and quality, even when hidden behind centuries of dirt and overpaint. Subsequent research and restoration have brought to light new discoveries such as the wonderful *Portrait of Guliano de Medici, Duke of Nemours*, Circle of Raphael (lot 11) and the striking Florentine *Portrait of a Musician with a Lute* (lot 14), which after subsequent cleaning revealed significant additional compositional details, such as the sitter's hat, contributing to the overall quality of the piece.

Closer to home, a wonderful example of local Norfolk artist Thomas Bardwell, is the majestic portrait of *Ned Baldry's Shell Horse in a Landscape* (lot 39). Bardwell worked as an apprentice in the stables at Woodton Hall in Norfolk and was known for his depictions of country houses around Britain. His four views of Adlington Hall were sold in these rooms earlier in the year for £187,700 (22 January 2025, lot 298).





1
FRANCESCO FURINI (ITALIAN 1604-1646)
MARY MAGDALEN RENOUNCING WORLDLY VANITY
Oil on canvas, octagonal
95 x 77cm (37¼ x 30¼ in.)

Provenance:
Private Collection, Switzerland
Sale, Koller, *Möbel, Skulpturen, Porzellan & Silber von Barock bis Belle Epoque,* 23 March 2018, lot 3059 (as Attributed to Artemisia Gentileschi, for £119.313)

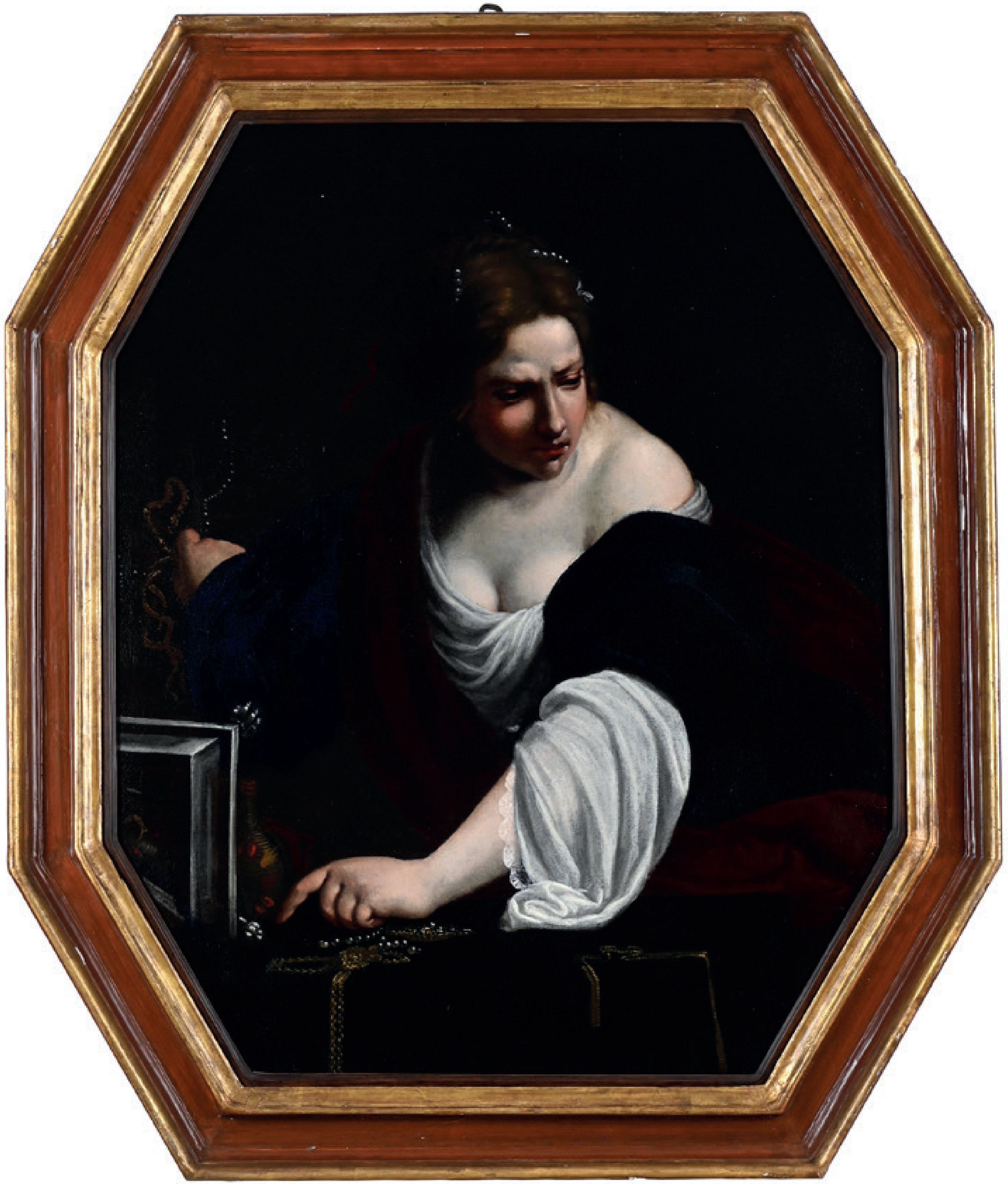
The present painting is closely related to another version traditionally identified as a Self-Portrait of Artemisia Gentileschi with a Casket of Jewels, formerly in the Dashwood Collection, West Wycombe, England. The Dashwood version has been variously attributed over time: it was published as a work by Artemisia Gentileschi (see M. Mosco, *La Maddalena tra sacro e profano*, Florence, Palazzo Pitti, 1986, p. 155, fig. 2), as a painting by Francesco Furini or Vincenzo Mannozzi (see R. Contini, *Artemisia*, eds. R. Contini and G. Papi, Florence, 1991, pp. 187-189), and as by an artist in the circle of Angelo Caroselli (see R. Ward Bissell, *Artemisia Gentileschi and the Authority of Art*, pp. 340-341, under no. X35, fig. 232).

A further version of the present composition-also octagonal and of similar dimensions-was sold at Dorotheum on 3 June 2023, lot 48, as "School of Caravaggio, circa 1620-1630."

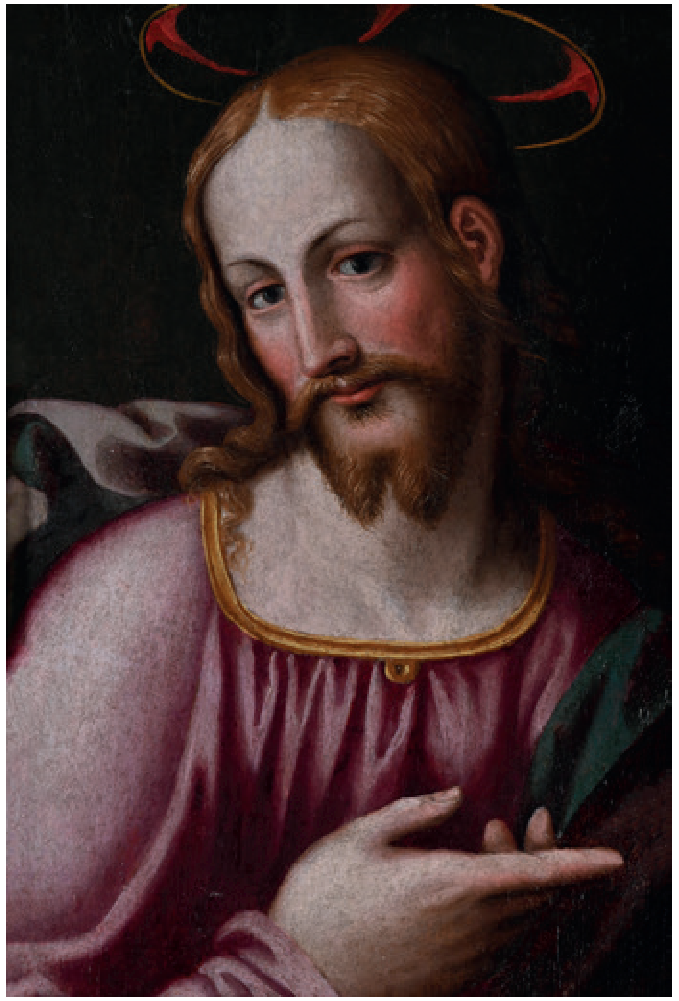
Following research and stylistic analysis, Professor Francesca Baldassari has now definitively attributed the present work to Francesco Furini. This revised attribution reflects a broader re-evaluation of the group of works previously associated with Gentileschi, and aligns with Furini's known approach to composition, figuration, and handling of allegorical subjects.

We are grateful to Professor Francesca Baldassari for confirming the attribution on the basis of photographs.

£10,000-15,000



1

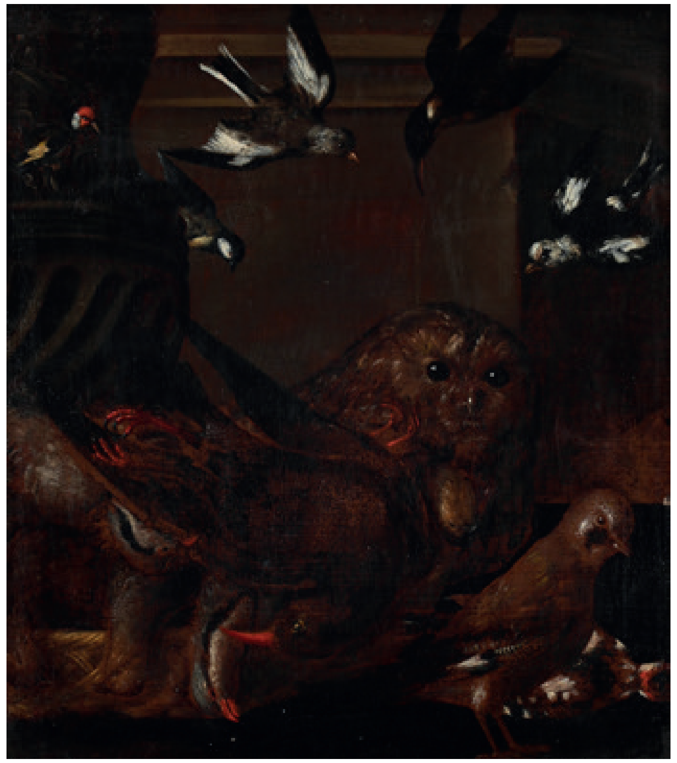


2

2
CIRCLE OF MICHELE DI RIDOLFO DEL GHIRLANDAIO
(ITALIAN 1503-1577)
CHRIST
Oil on panel
Bears inscription 'Santi di Tito' (verso)
42.5 x 29cm (16½ x 11¼ in.)

Provenance:
Sale, Galerie Arcimboldo, s.r.o., Old Masters, 14 September 2019, lot 8 (as Prospero Fontana)

£3,000-5,000



3

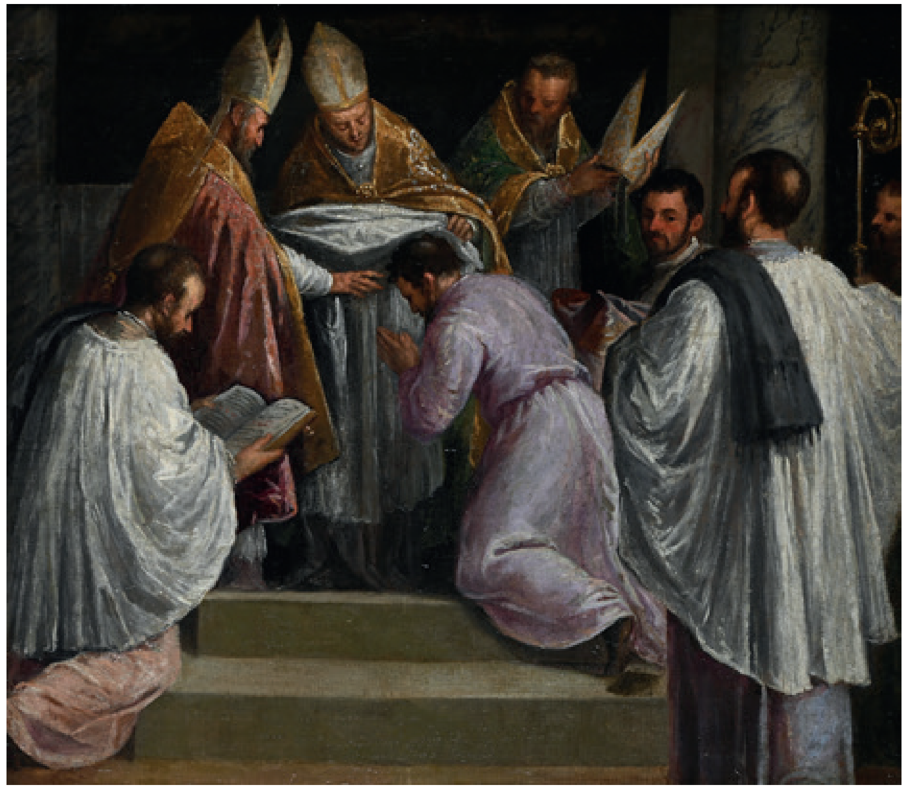
3
ITALIAN SCHOOL (17TH CENTURY)
BIRDS RESTING NEAR AN URN
Oil on canvas
66 x 59cm (25 x 23 in.)

£2,000-4,000

4
CIRCLE OF FRANCESCO BASSANO
(ITALIAN 1549-1592)
THE BLESSING
Oil on canvas
74 x 83.5cm (29 x 32¾ in.)

Provenance:
Sale, Hampel Fine Art Auctions, 26 September 2018, lot 867 (As Attributed to Domenico Tintoretto)

£5,000-8,000



4

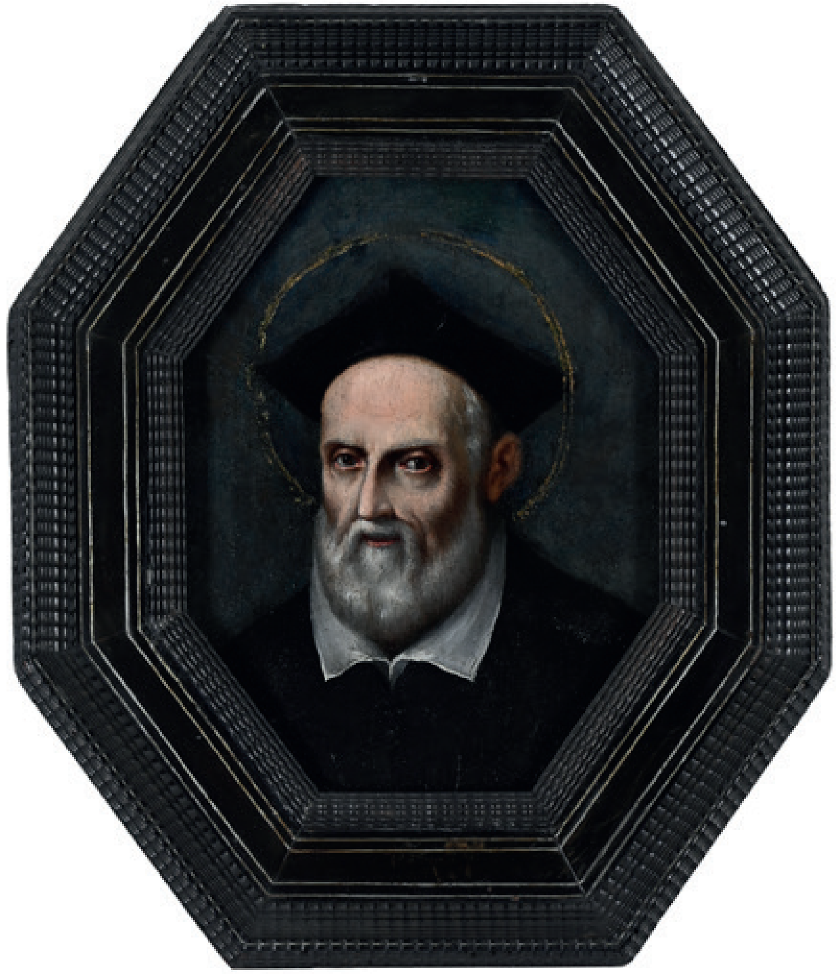
5
AFTER CARLO DOLCI
PORTRAIT OF SAINT PHILIP NERI (1515-1595)
Oil on panel, octagonal
21.5 x 17cm (8¼ x 6½ in.)

Provenance:
Sale, Hampel, date unknown, lot 679

After the painting in The Metropolitan Museum of Art, New York

Alongside Saint Ignatius of Loyola, Saint Philip Neri was one of the most influential figures of the 17th-century Counter-Reformation. He founded the Congregation of the Oratory, a community of secular priests focused on prayer and pastoral care. Their mother church is Santa Maria in Vallicella (Chiesa Nuova) in Rome, next to the Oratorio dei Filippini, designed by Francesco Borromini.

£600-800



5

6

FRANCESCO GUARINO (ITALIAN 1611-1651)

PORTRAIT OF A SAINT, PROBABLY CATHERINE OF ALEXANDRIA

Oil on canvas

72 x 60cm (28¼ x 23½ in.)

Provenance:

Private Collection, Naples

Sale, Dorotheum, Vienna, 23 October 2018, lot 196

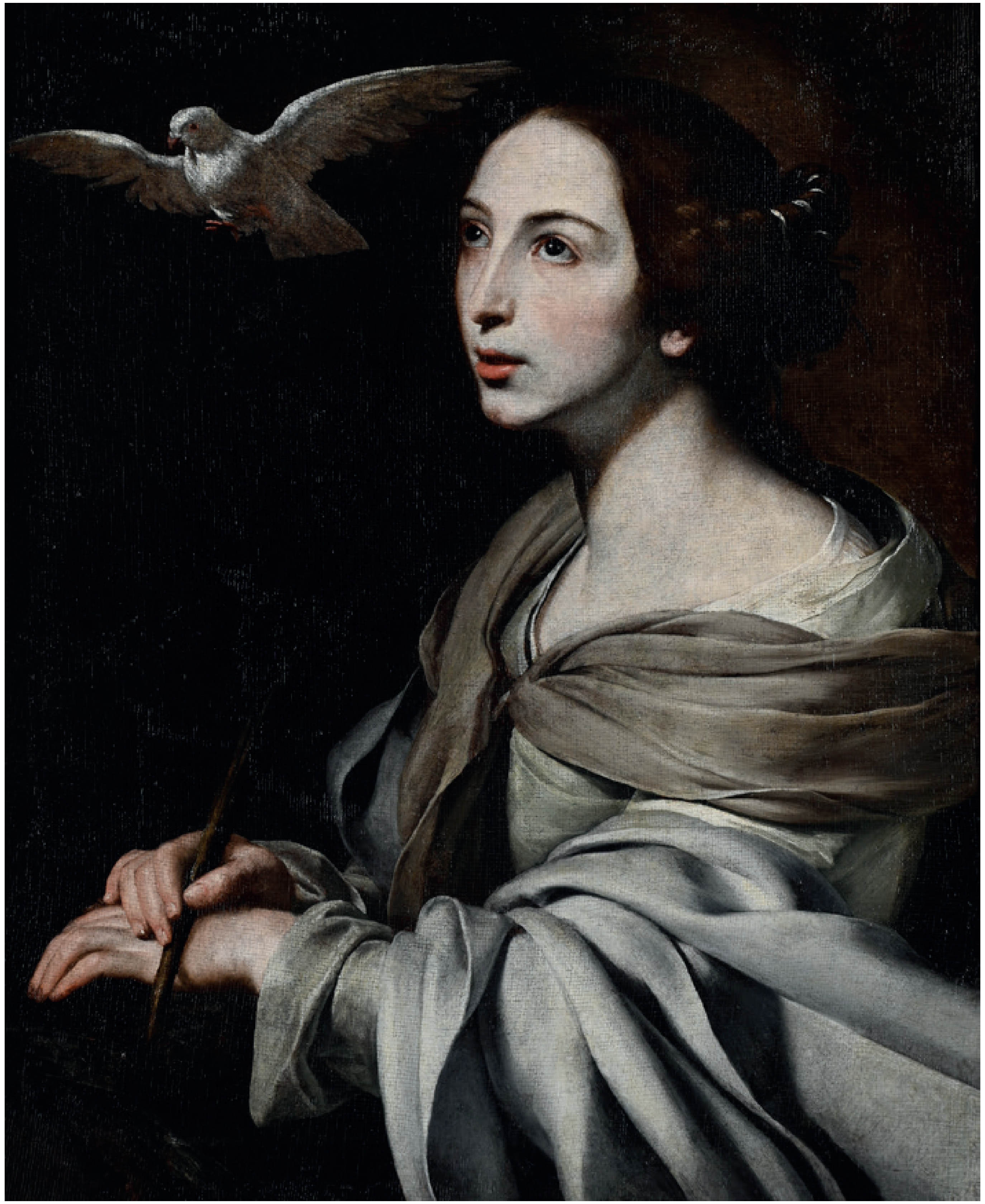
A quintessential example of Neapolitan painting, influenced by the chiaroscuro of Caravaggio and enriched by the realism of Jusepe de Ribera, this depiction – most likely of Saint Catherine of Alexandria - exemplifies Guarino's mature style from the 1640s. The dramatic interplay of thick, contrasting whites and blacks in the drapery is illuminated by a divine light from above, while the saint's pale features are enlivened by the delicate rose of her cheeks and the soft pastel tones of her robes.

Francesco Guarino trained in the studio of his father, Giovanni Tommaso Guarino, in Solofra before moving to Naples, where he worked under Massimo Stanzione. In half-length female portraits such as this, Guarino responds to the influences of Stanzione and Bernardo Cavallino, developing a pictorial language marked by original compositional solutions and refined sensuality, typically conveyed through languid poses and a three-quarter turn of the figure.

The present painting may be compared to other works by the artist, such as the Saint Barbara in a private collection (see R. Lattuada, *Francesco Guarino da Solofra nella pittura napoletana del Seicento (1611-1651)*, Naples, 2000, pp. 186-188, no. E14).

We are grateful to Professor Riccardo Lattuada for having previously identified the painting as the work of Francesco Guarino, after firsthand examination of the present work

£10,000-15,000



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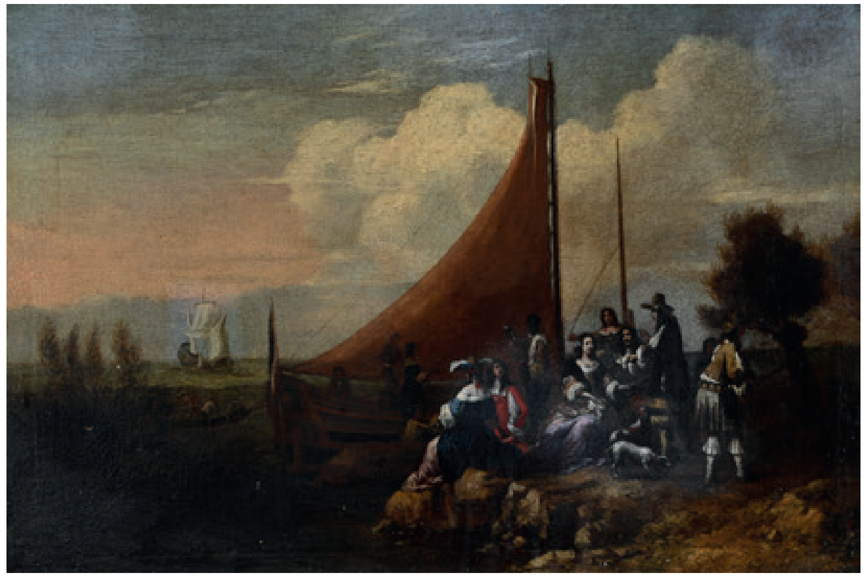


7

7

FLEMISH SCHOOL (17TH CENTURY)

FIGURES ON A QUAY

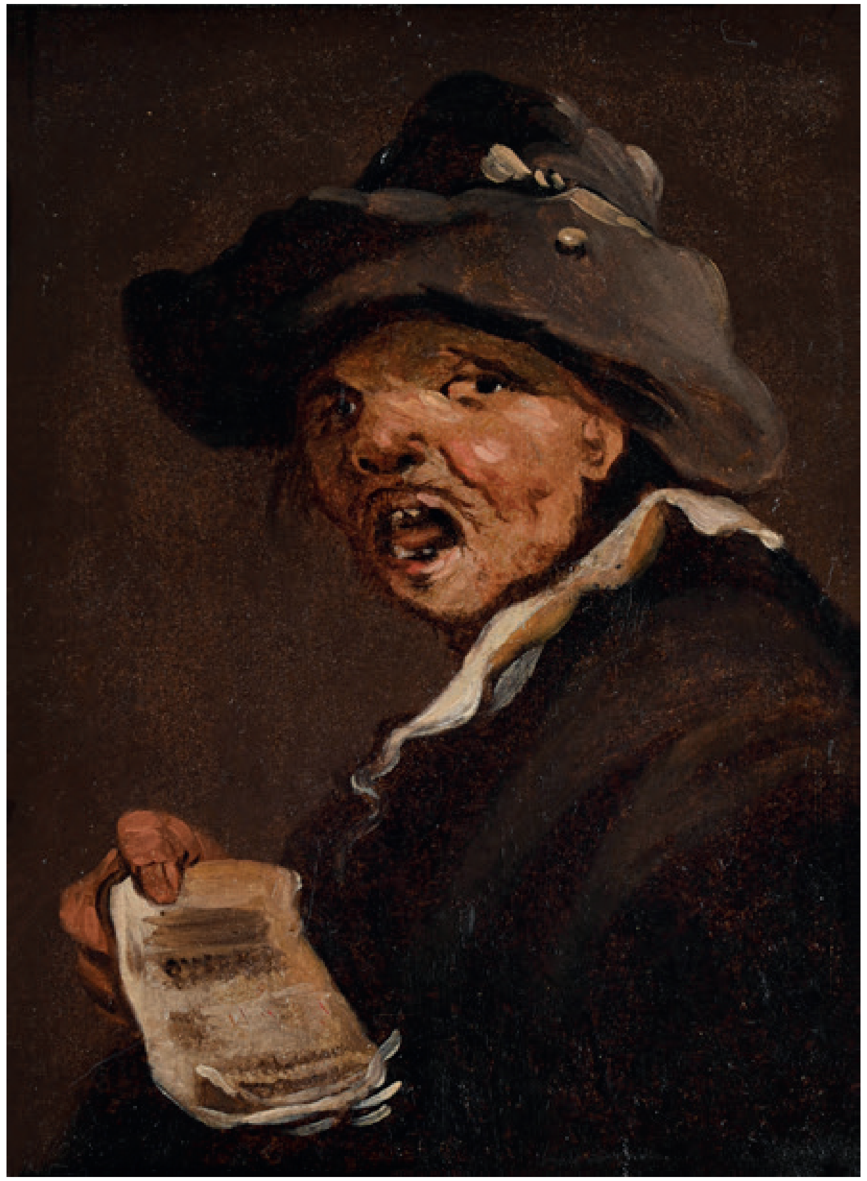
Oil on canvas

50 x 75cm (19½ x 29½ in.)

Provenance:

Sale, Mallams, Oxford, 17 November 2018, lot 363

£600-800



8

8

FOLLOWER OF GIACOMO CERUTI, CALLED PITOCCHETTO

PORTRAIT OF A MAN WITH A HAT

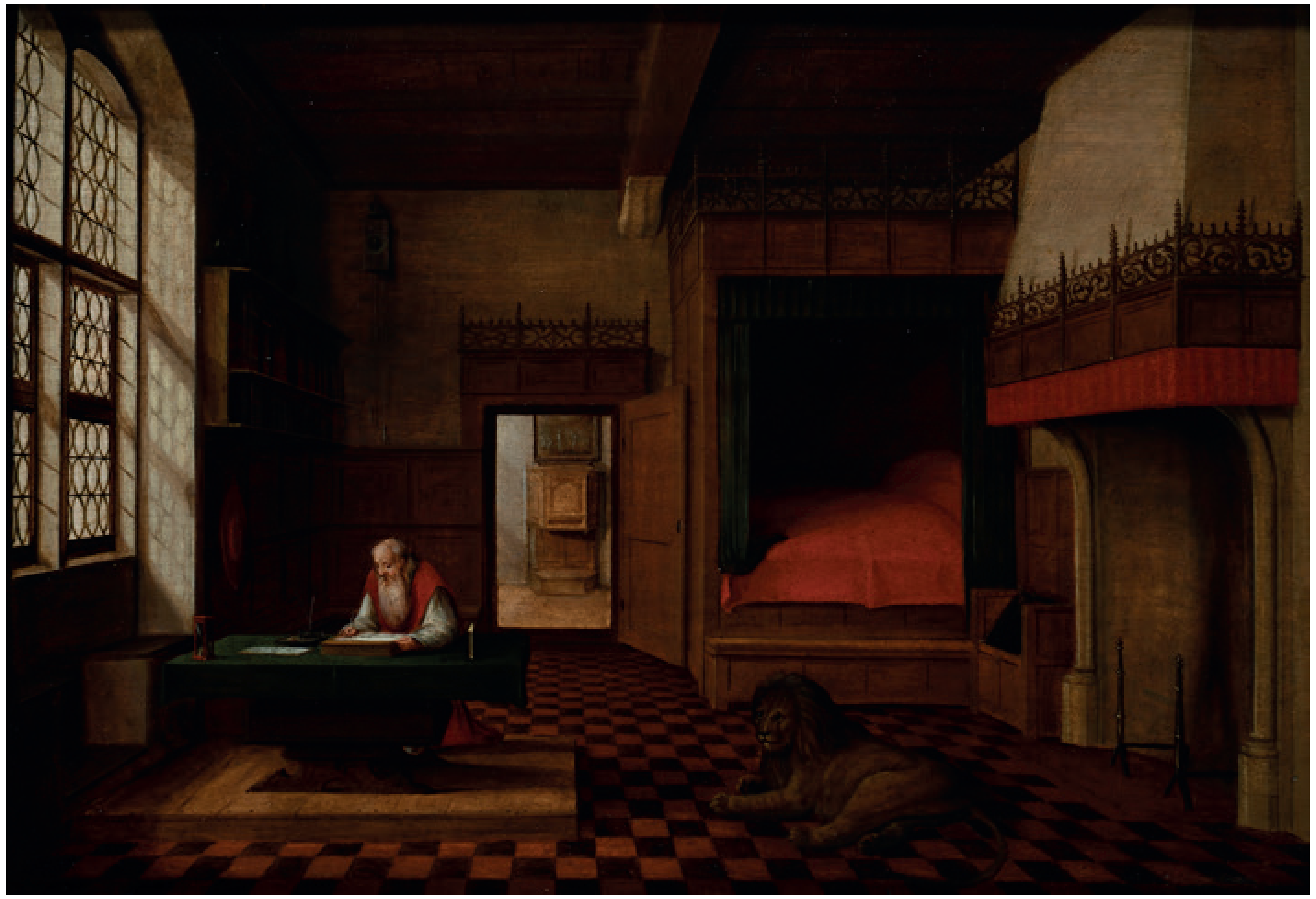
Oil on paper laid to panel

15.5 x 11.5cm (6 x 4½ in.)

Provenance:

Sale, Hampel, Munich, 25 September 2014, lot 840 (as Attributed to Giacomo Ceruti)

£700-1,000



9

9

ATTRIBUTED TO HENDRIK VAN STEENWIJK (DUTCH 1580-1649)

SAINT JEROME IN HIS STUDY WITH A LION

Oil on panel

30.5 x 45cm (12 x 17½ in.)

Provenance:

Sale, Mainz, 17 May 1785, lot 731 (for 26 fl), where purchased by Franz von Leykam (b. circa 1758)

Sale, Christie's, London, 26 September 1980, lot 74

Sale, Sotheby's, New York, 30 January 1998, lot 236 (as attributed to Steenwijck the Younger)

Sale, Sotheby's, New York, *Master Paintings*, 22 May 2019, lot 30

£8,000-12,000

10

JAN BOTH (DUTCH 1610-1652)

TRAVELLERS IN AN ITALIANATE LANDSCAPE

Signed (lower right)

73 x 108cm (28½ x 42½ in.)

Provenance:

Collection of Prince Wenzel Alois von Kaunitz, Vienna (1774-1848)

His sale, Artaria & Cie., Vienna, 13 March 1820, lot 13

V. A. von Adamovics, Vienna, cat. 1856, no. 29, gallery number 121

sold to Wertheimer for 500 Florins

Collection of Count Samuel von Festetics de Tolna (1806-1862), Vienna

His sale, Artaria & Altmann, Vienna, 11 April 1859, lot 54

Private collection, France

Sale, Dorotheum, Vienna, 24 April 2018, lot 115

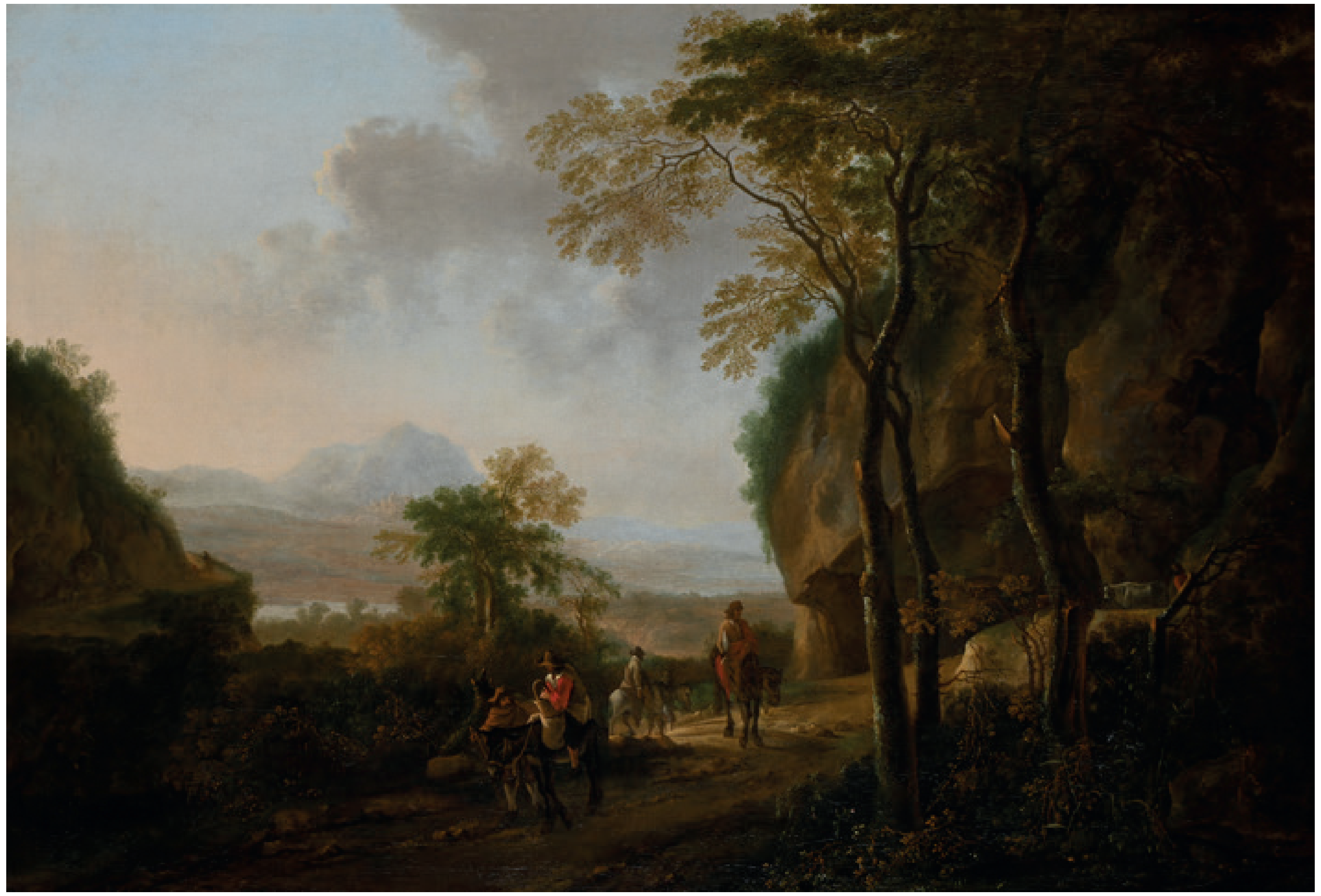
Literature:

C. Hofstede de Groot, *Die Holländischen Maler des 17. Jahrhunderts*, vol. IX, 1926, p. 511, n. 342

This painting dates to the 1640s, the artist's most influential period, which coincided with his sojourn in Rome. Here, Both – following in the footsteps of Claude Lorrain – captures the beauty of the Roman countryside, with its golden light and expansive plains. His landscapes, alongside the works of contemporaries such as Jan Asselijn and Nicolaes Berchem, were highly sought after and collected internationally. They resonated with the pastoral ideals that enjoyed renewed popularity at the time across music, literature, and the visual arts-ideals deeply rooted in the enduring influence of Virgil's widely circulated *Georgics*.

Dr. Frits Duparc has confirmed the attribution to Jan Both.

£10,000-15,000



10

11

CIRCLE OF RAFFAELLO SANZIO, CALLED RAPHAEL (ITALIAN 1483-1520)

PORTRAIT OF GULIANO DE MEDICI, DUKE OF NEMOURS

Oil on poplar

Inscribed with identifying inscription (along upper edge); with red wax seal (verso)

65 x 50cm (25½ x 19½ in.)

Provenance:

Florentine Private Collection

Sale, Pandolfini Casa d' Aste, Florence, 26 November 2019, lot 21

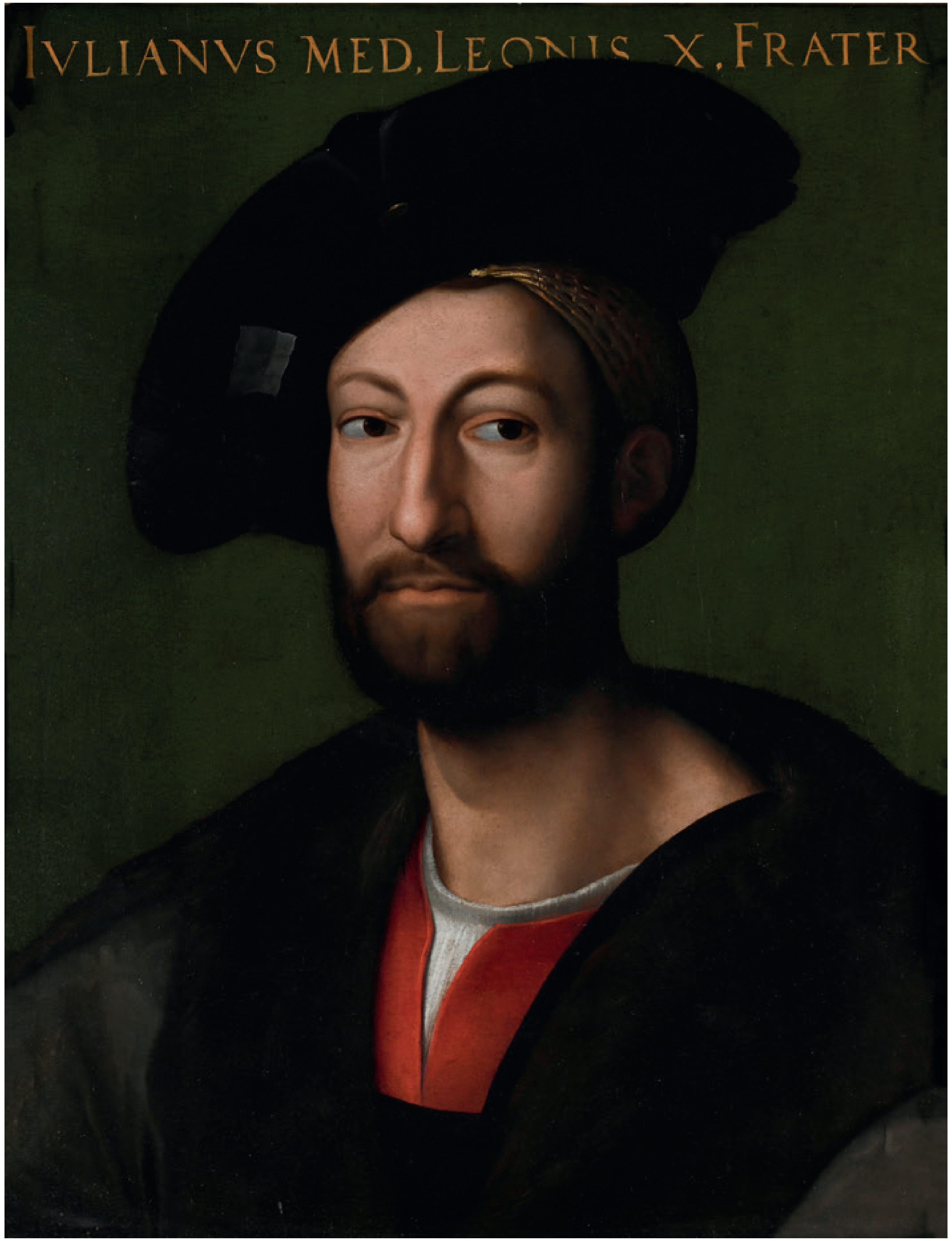
We are grateful to Professor Tom Henry for having written the following essay on 24 November 2020.

£30,000-50,000

There are a number of portraits of Giuliano de' Medici (1479-1516), Pope Leo X's younger brother and Duke of Nemours, but no unanimity exists regarding which of these is Raphael's original. That such a picture existed is clear from letters written within a year of the picture being painted (further discussed below), and after the sitter's death Raphael's painting spawned numerous copies, including Vasari's fresco in the Palazzo Vecchio (which was based on knowledge of Raphael's original then in the possession of Ottaviano de' Medici in Florence), and a panel attributed to Alessandro Allori in the Gallerie degli Uffizi, Florence (inv. 1890, n. 775). One version, rediscovered in the nineteenth century in Florence and now in the Metropolitan Museum of Art (inv. 49.7.12, Fig 1), was widely accepted as a work by Raphael in the nineteenth and early twentieth centuries but was increasingly dismissed as a copy or as a workshop replica of a lost original. The version in New York is painted on a fine canvas, and does not appear to be a transfer from a wooden support. It has suffered very extensive abrasion throughout, and there are large areas of retouching. Further comment on its compromised condition is offered by the current author in his entry on the New York picture when it was displayed in Madrid and Paris in 2012-13 (as Raphael and Workshop).

It remains to be clarified what the original looked like. The version in New York is, in fact, an outlier amongst the various versions. It shows the sitter's hands resting on a table, the top of the figure's left arm and a view beyond of the Castel Sant'Angelo and the ramparts (the Passetto) that link this building to the Vatican palace. I am only aware of one, weak, copy after this composition in its entirety, i.e. also including the Castel Sant'Angelo and a section of the Borgo Alexandrina. A second group of pictures again show the seated figure half-length, holding a letter, and it was this model that Allori followed in his later sixteenth-century copy. Notably these half-length versions all frame the figure as in the New York version. A final group only shows the head and shoulders of the sitter, always against a green curtain. The most likely scenario is that this final group is a reduced version of the larger prototype, but one cannot be sure that this was the case; and de Maffei (1959) argued that the head and shoulders format was the original solution (when promoting a version, then in a private collection, as Raphael's original). Vasari's frescoed copy in the Palazzo Vecchio could have depended on any one of these compositions. Later in the century the composition was developed as a three-quarter length by Pieter de Witte (Pietro Candido) in another painting in the Uffizi.

The early references to the picture do not help to resolve the issue. On 19 April 1516, one month after the *de facto* ruler of Florence Giuliano de' Medici had died, Pietro Bembo wrote to Cardinal Bibbiena and noted in passing that the portraits of the late Duke and of Baldassare Castiglione (probably a lost picture and not the portrait of Castiglione in the Louvre) *'parrebbono di mano d'uno de garzoni di Raphaello'* in comparison to Raphael's portrait of Antonio Tebaldeo (also lost). This is clear evidence that Raphael, or his workshop, had painted a portrait of the Duke, perhaps to coincide with Giuliano's appointment as Captain-General of the Church in June 1515 or on the occasion of his marriage to Philiberte de Savoie in January 1515, at which time he was created duc de Nemours. That the sitter is shown with a beard apparently confirms a date in 1515 as a medal dated to this year shows that Giuliano grew a beard when he moved from Florence to Rome, where he was recorded between 31 March and 7 July 1515.


IVLIANVS MED. LEONIS X. FRATER

11

During this period there is a reference in Giuliano's household accounts to one 'Raphael of Urbino' as a salaried retainer. It is quite possible that Raphael could have received a salary of this type from the Pope's brother (a position recently restated by Carmen Bambach in her discussion of Leonardo's position in Giuliano's retinue), but in the absence of any other corroborating evidence it should be acknowledged that this individual could be a different person.

Raphael was one of the very greatest portrait painters of his age, and we know a good deal about his Roman portrait practice. As the letter referred to above suggests, and as corroborated by other correspondence, e.g. regarding the portrait of *Isabel de Requesens* in the Louvre, Raphael frequently relied on assistants when painting portraits. This was more commonly the case in formal, commissioned portraits and does not seem to have occurred with the (more intimate) portraits of his friends. His Roman portraiture comprises Cardinals and papal courtiers, as well as portraits of Popes Julius II and Leo X, formal portraits of members of the Medici family (one portrait worth mentioning is of Lorenzo de' Medici, Duke of Urbino (1492–1516) — nephew of Giuliano — which was sold at Christie's on 5 July 2007, Fig 2), and of a Neapolitan beauty for King François Ier, as well as more intimate portraits of private citizens and friends (both male and female). The majority of these are at least half-length and include one or both of the sitter's hands.

Turning to the current painting nothing in its technique undermines the conclusion that it is a work from the first half of the sixteenth century. The picture is painted on a single poplar plank, which has a vertical grain. There is no evidence that the picture has been cut down (gesso drips are visible on the edges), and yet it is painted right up to the edges all round. It is somewhat unusual not to find an unpainted area where a panel has not been cut. The choice of panel and its preparation are otherwise typical of the period. In this period Raphael painted portraits both on canvas and on wood, and very little can be concluded from the choice of support. Formal portraits of important sitters rather than friends are more often on panel, but even here there are exceptions. The X-radiograph of this picture does not show any significant changes, but this is also not uncommon. Infra-red reflectography shows some faint drawn lines, including, strikingly, some that differ from the picture as painted. These are not easy to interpret but include an alternative (frontal) version of this portrait, and apparently a second alternative in profile, unless this is identified as the rough profile of a different individual. It is difficult to know what weight to attach to this underdrawing. Since copies generally copy a divergent underdrawing calls out for an explanation and if the profile is accepted as an alternative version of the same sitter then it raises the possibility of an artist trying one pose and then eventually selecting another. The evidential value is less if the underdrawing is unrelated, suggesting no more than that the panel might have been considered for a different purpose before settling on the image that is now visible. The underdrawing does not – in this case – have any direct attributional value. There is such a degree of variation in the underdrawing found on paintings agreed to be by Raphael that the simple lines here do not suggest Raphael was involved in the underdrawing of this panel. The drawing of the profile also has a hesitancy (a dragged and almost broken line) that might suggest it was traced and not drawn freehand. That said it does have some resemblance to the sitter as painted which is potentially significant.

Eventually assessment of the picture comes down to a close examination of its surface. The execution is of a very high quality, aspects of which require one to consider the possibility that this portrait could be by Raphael perhaps working in conjunction with his workshop as he was known to do in the field of portrait-painting (as discussed above). Amongst the reasons to give this picture serious consideration is the inscription, which is elegantly spaced and carefully adapted to fit around the sitter's hat. The Latin inscription in yellow paint reads: IVLIANVS MED. LEONIS X. FRATER (Giuliano de' Medici, brother of [Pope] Leo X). The hat also conveys much more information than is found in other versions. It is made of an unidentified black fur (the top edge where it overlaps the green curtain makes this clear), and its segmented brim is held up (instead of falling flat as a wide brim) by three (now vestigial) metal clips. The hat also has a folded paper label but no writing can be discerned (as is also the case on all of the other versions). The painting of the face is of striking quality, especially the shading and half- tones around the nose and mouth, and also the highlights and catchlights visible in the eyes which had a rare vivacity. The figure's beard and hat extend over the green background, and in an unexpected passage it seems as though some chest hair has been suggested on his body. There are also weaker areas: the fashionable hairnet and the back of the head are painted with less attention and the grey sleeves (which in other versions have quite a lot of information) are coarse and limited. Some of these discrepancies could be explained in the context of Bembo's comment about the extent of workshop involvement in Raphael's painting.

Having reviewed all these elements where does this leave the current painting? It is plainly a high quality sixteenth-century painting. The inscription is particularly fine and the divergence from the underdrawing is unusual in a copy. The most likely conclusion is that the original composition was half length and included the sitter's hands (as known in multiple versions and as was also the case in the majority of Raphael's Roman portraits) and that it may or may not have shown a view of the Castel Sant'Angelo. If this was the case then it follows that the current picture is a reduced version of Raphael's original. However it does not follow from this conclusion that the current picture should be thought of as a copy. It is increasingly clear that Raphael was open to the production of versions and replicas, and organized his workshop in order to be able to produce these as needed. Cartoons were kept in the workshop to facilitate this practice when required. Given the quality of this version it is perfectly plausible to think of it as either a reduced replica produced in Raphael's workshop or as a very early (?Florentine) copy after the original or made from such a reduction. If one examines the second proposal that it might have been painted in Florence, then the period c.1515-40 would seem to be the only possibility stylistically and it is not directly comparable with the obvious comparators from this period (Andrea del Sarto copying Raphael's Portrait of Leo X in Naples, or portraits of the Medici by Bronzino). The picture sits more happily as a secondary production of the Raphael workshop, and I suspect this picture was painted in Rome in the second half of the 1510s or the first half of the 1520s on the basis of a cartoon for the original (larger) portrait by Raphael and his workshop. It is not recognizably by any of the leading names in the workshop (Giulio Romano, GianFrancesco Penni or Giovanni da Udine), but we know that the workshop was very large and contained many talents whose intention was to reproduce Raphael's style. There has historically been a resistance to the notion that replicas were produced in Raphael's workshop, but this should be revised bearing in mind the evidence that in February 1519 Raphael explained that he had sent the cartoon of the portrait of Dona Isabel de' Requesens to Alfonso d'Este, the Duke of Ferrara, adding that this cartoon could form the basis of a replica to be executed locally, or that a replica could be executed in Rome and sent on (Shearman 2003, I, pp. 392-3, 438-9).

I was able to study the picture in person in October 2020 in the company of Simon Gillespie and Majo Prieto, and I am grateful to them and to the owner for the documentation they have provided me with.

For a summary bibliography for the portrait of Giuliano de' Medici see our website.

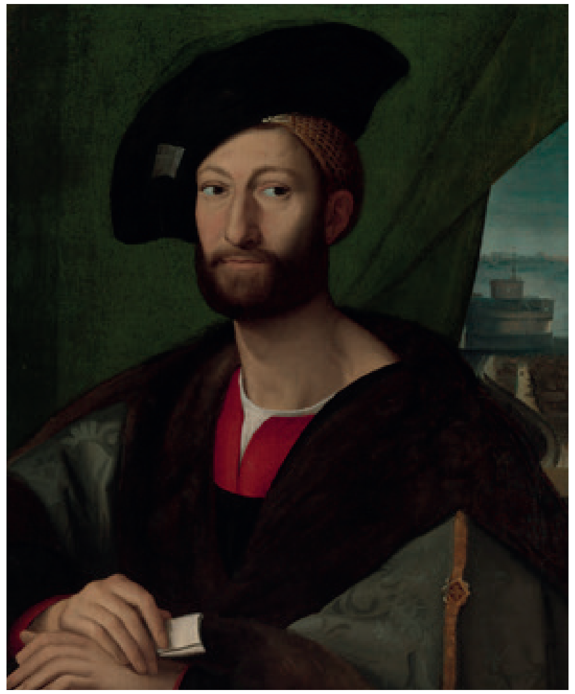


Fig.1: Portrait of Giuliano de' Medici (1479–1516), Duke of Nemours, Workshop (?) of Raphael (Italian, Urbino 1483–1520 Rome), The Metropolitan Museum of New York, The Jules Bache Collection, 1949

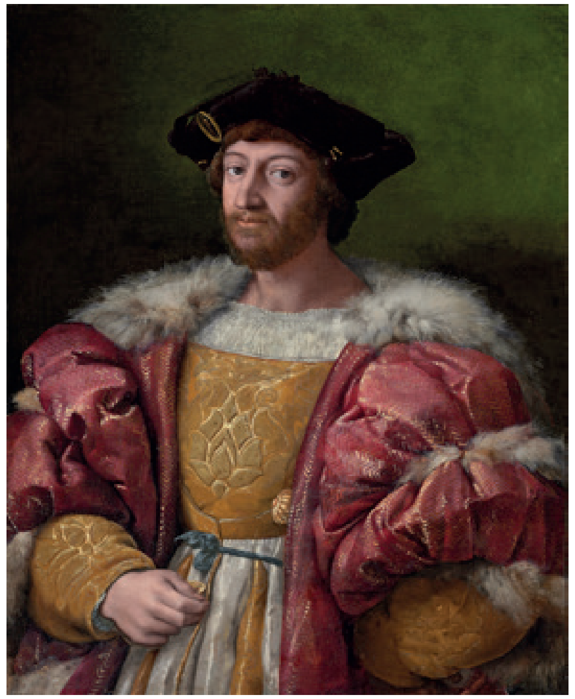
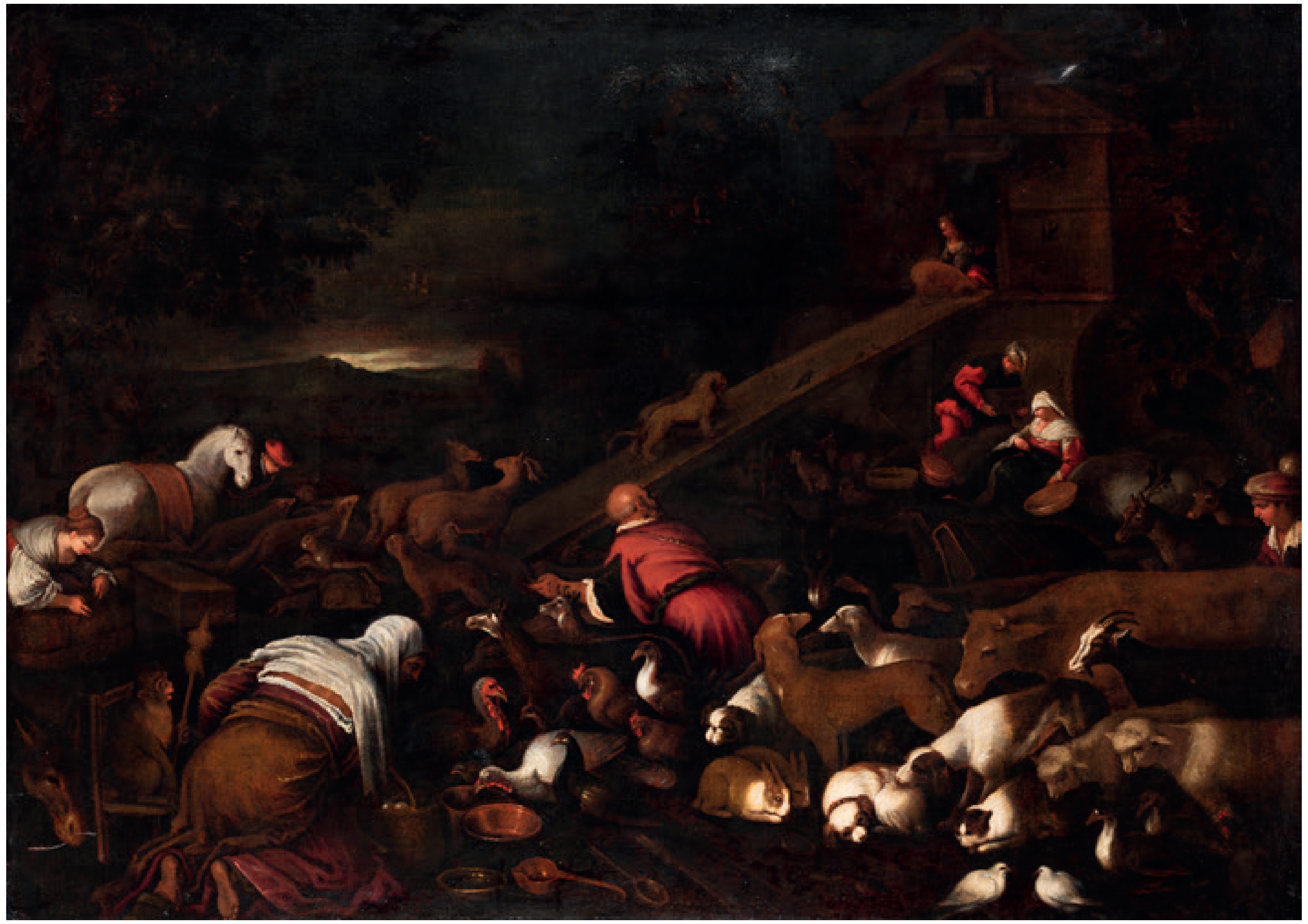


Fig.2: Portrait of Lorenzo de' Medici, Duke of Urbino (1492-1519), Raphael (Italian, Urbino 1483-1520 Rome), Private Collection.
© 2007 Christie's Images Limited



12

12

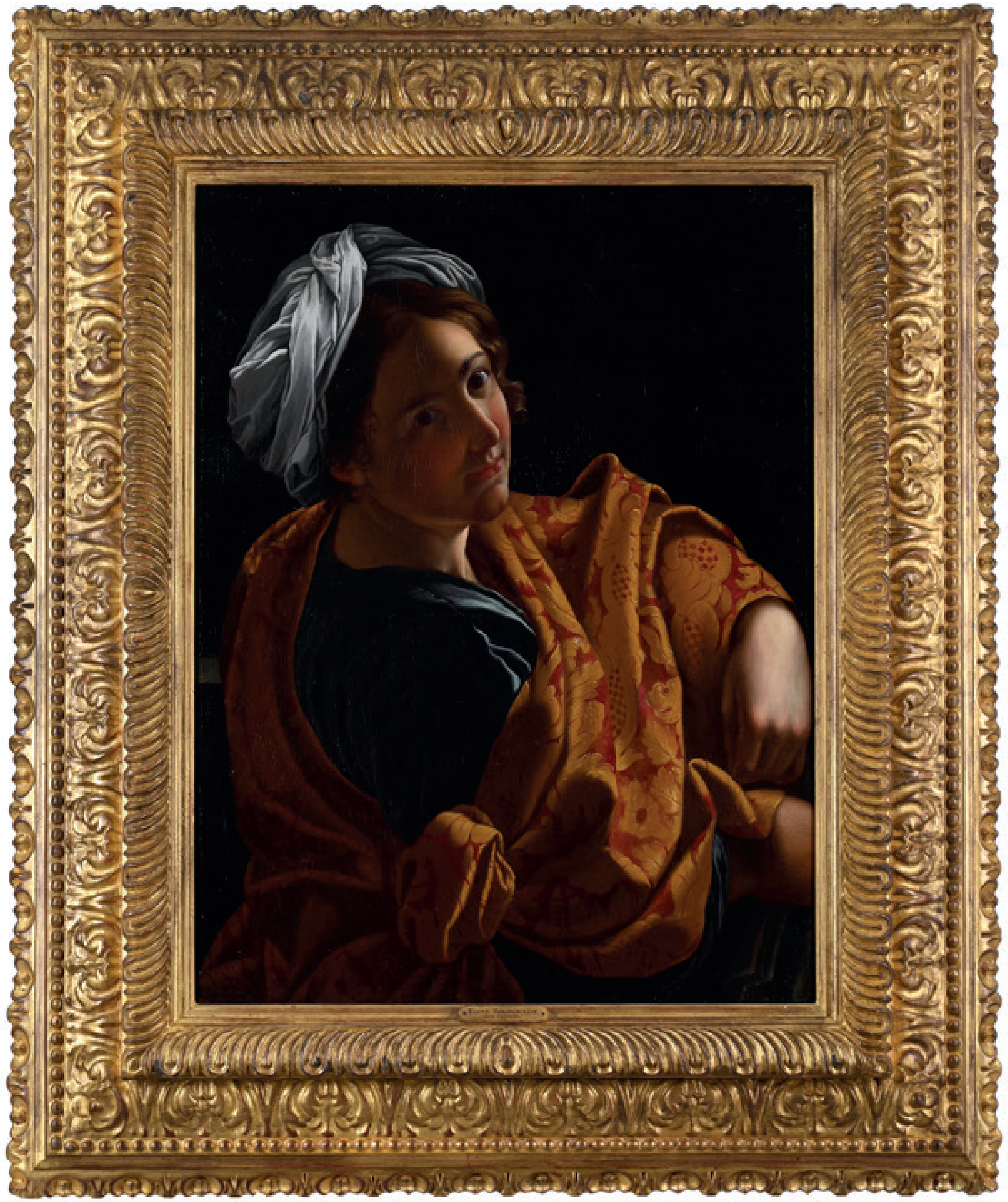
FOLLOWER OF JACOPO BASSANO

NOAH AND HIS ARK

Oil on canvas

142 x 200cm (55¾ x 78½ in.)

£3,000-5,000



13

13

AFTER ORAZIO GENTILESCHI (POSSIBILY 18TH CENTURY)

PORTRAIT OF A YOUNG WOMAN AS A SIBYL

Oil on canvas

68 x 60cm (26¾ x 23½ in.)

Provenance:
Sale, Dreweatts, Newbury, 4 December 2019, lot 44

After the painting in The Museum of Fine Art, Samuel H. Kress Collection, Houston, which once thought to be by Artemisia Gentileschi.

£6,000-8,000

14

FLORENTINE SCHOOL (16TH CENTURY)

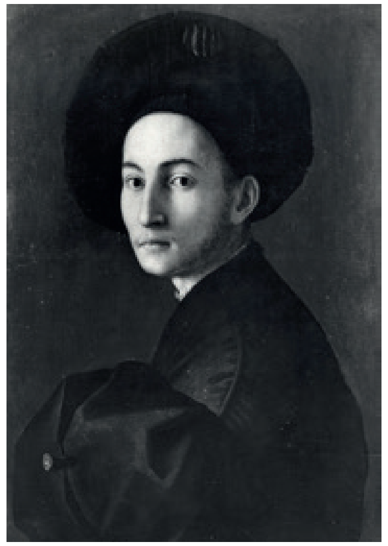
PORTRAIT OF A MUSICIAN WITH A LUTE

Oil on poplar

52 x 37cm (20¼ x 14½ in.)

Provenance:

Sale, Dorotheum, 23 November 2018, lot 134, as Tuscan School 16th century



Attributed to Pontormo, *Portrait Of A Man With Hat*, Fototeca Zeri, n. 85803

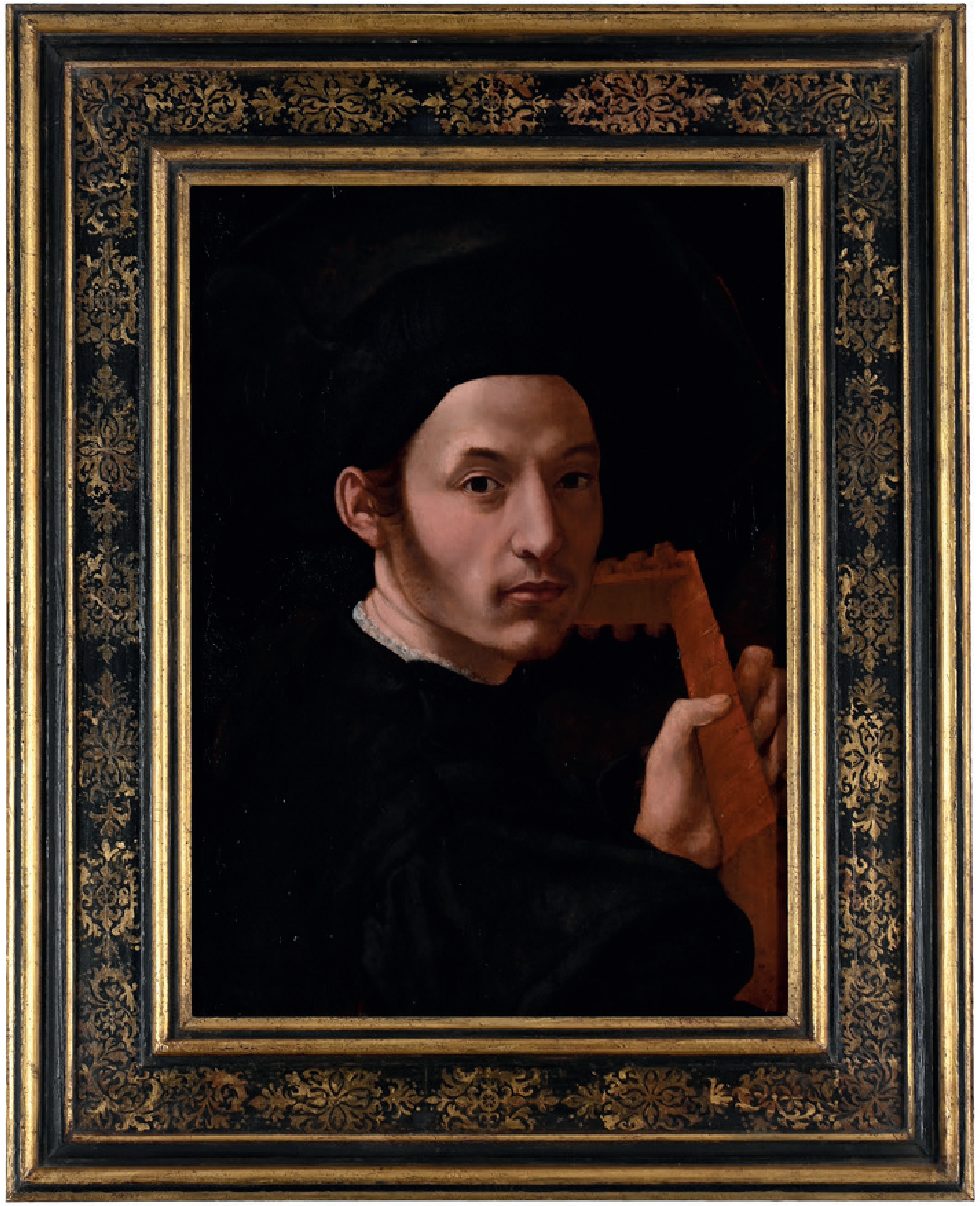
This striking portrait of a man, proudly holding his lute and confidently wearing a large embroidered hat, is a defining example of 16th-century Florentine portraiture. Strong similarities can be seen in the direct gaze of the sitter, the prominent hat (which became visible after the cleaning of the background following the painting's acquisition in 2018), and the handling of the paint, with a portrait once attributed to Jacopo Carucci, known as Pontormo, from the Mainoni Baldovinetti Collection, and registered in the Fototeca Zeri as no. 35525 (Fig. 1).

Artists in 16th-century Florence were known to gather in intimate cultural circles alongside poets, musicians, and merchants. These gatherings often involved the reading of Dante, Petrarch, and classical authors, as well as musical performances and recitations. One probable locus of such activity was the Oratory of Saint Cecilia in Fiesole, just outside Florence.

The sitter may be envisioned as a member of these cultural circles, confidently exhibiting his erudition through the presence of the lute. Music was a sign of cultural accomplishment, prized by artists and the elite, and it was not uncommon for sitters to pose with their musical instrument (see for example Pontormo's Portrait of Man with a Lute in the Alana Collection, Newark, Delaware).

The present painting is registered in the Fototeca Zeri (no. 36591), prior to its restoration, as the work of Zacchia di Antonio da Vezzano, known as Zacchia the Elder or Paolo Zacchia (active 1519-1561). This attribution was originally proposed by Giuliano Briganti.

£20,000-30,000



14

15
TERESA MURATORI MONETA (ITALIAN 1662-1709)
THE MADONNA AND CHILD
Oil on canvas
25 x 19cm (9¾ x 7¼ in.)

Provenance:
Paolo Cattani, thence by decent to his brother Alessandro Cattani (according to inscription to stretcher, verso)
Matteo Lampertico, Fine Art
Sale, Cambi Casa d'Aste, *Dipinti Antichi,* 16 June 2021, lot 79

Possibly one of the rarest women artists on the market today, Maria Teresa Muratori Moneta (née Angela Teresa Muratori) belongs to a remarkable lineage of female painters from Bologna- alongside such celebrated names as Lavinia Fontana, Elisabetta Sirani, and Properzia de' Rossi.

The daughter of a renowned scholar who taught philosophy and law at the University of Bologna, Muratori was active in a milieu steeped in both academic and artistic culture. She is mentioned by prominent art historians Malvasia, Crespi, and Oretti, with the latter two noting her association with the Bolognese painters Emilio Taruffi, Lorenzo Pasinelli, and Gian Gioseffo del Sole.

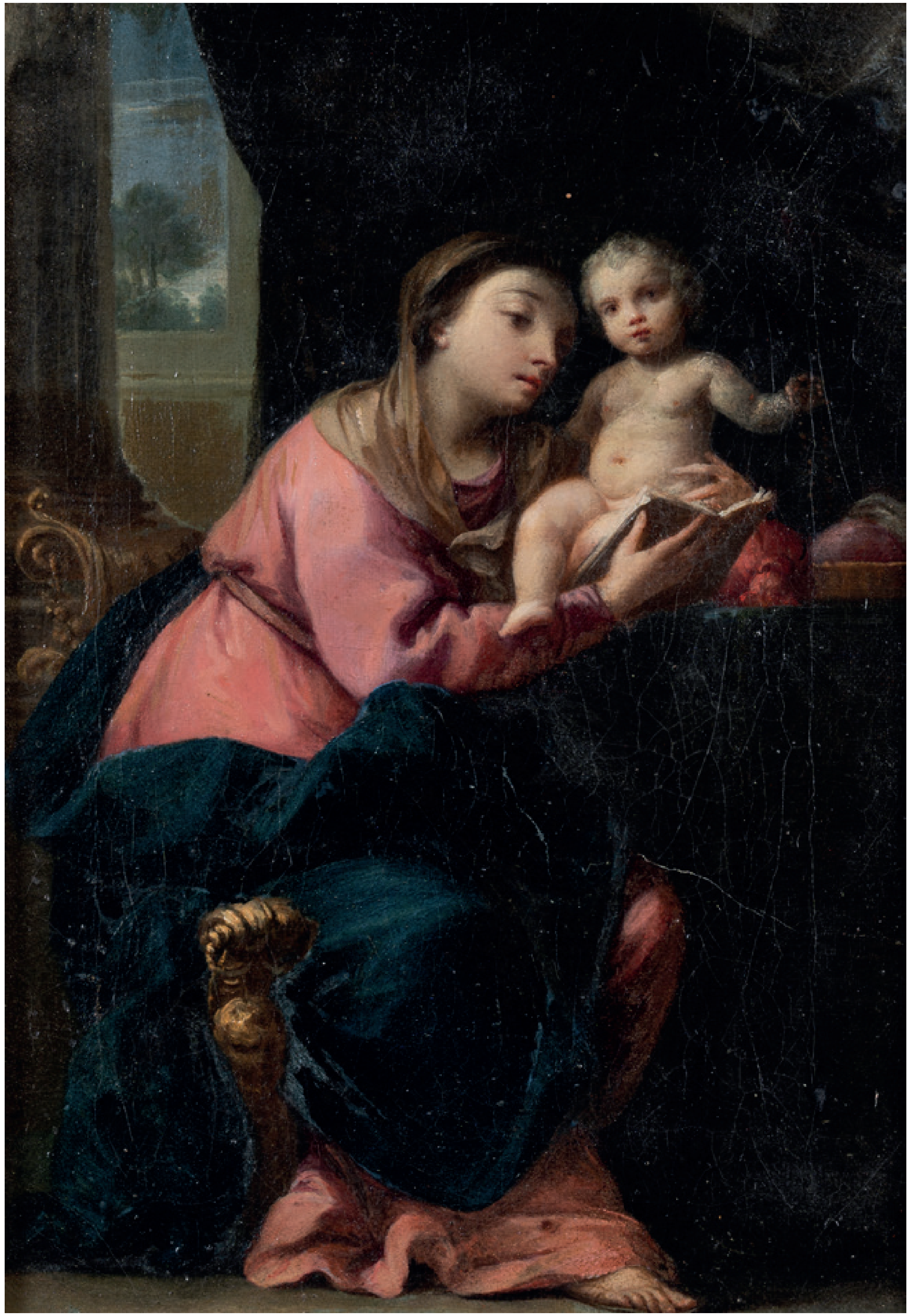
Maria Teresa Muratori also holds the rare distinction of being the only known woman in early modern Italy securely credited with a fresco. Fresco painting, due to its public execution and reliance on workshop assistance, typically excluded women. Her *Memorial to Francesco and Achille Muratori*, although commissioned by her father, remains the only known secular fresco by a woman from this period, though it was unfortunately damaged during World War II.

The near-silvered tones in the hair of the Christ Child and in the crystalline light caressing the flesh of both Madonna and Child reflect the stylistic influence of her mentor, Gian Gioseffo del Sole. At the same time, the painting's quiet intimacy, enhanced by the Christ Child's direct gaze toward the viewer, reveals a deeply personal vision that is unmistakably Muratori's own.

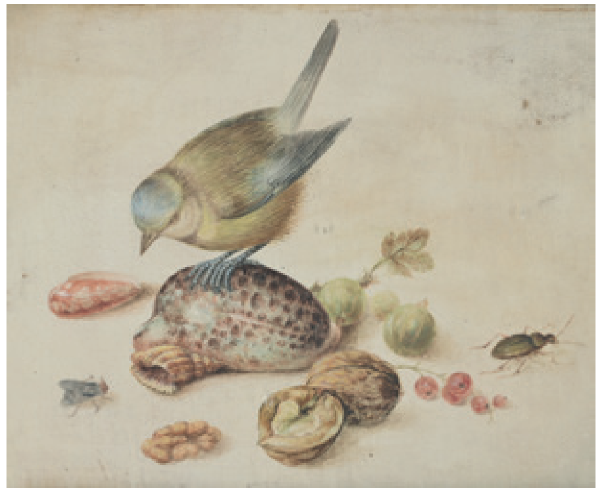
Fewer than a dozen extant works by Muratori are known today, the majority of which remain in ecclesiastical settings in Bologna, such as the *Madonna di Galliera* and *Madonna del Baraccano*. This painting, therefore, represents an exceptionally rare work by Muratori still in private hands.

Professor Danele Benati has confirmed the attribution to Teresa Muratori Moneta.

£4,000-6,000



15



16

16

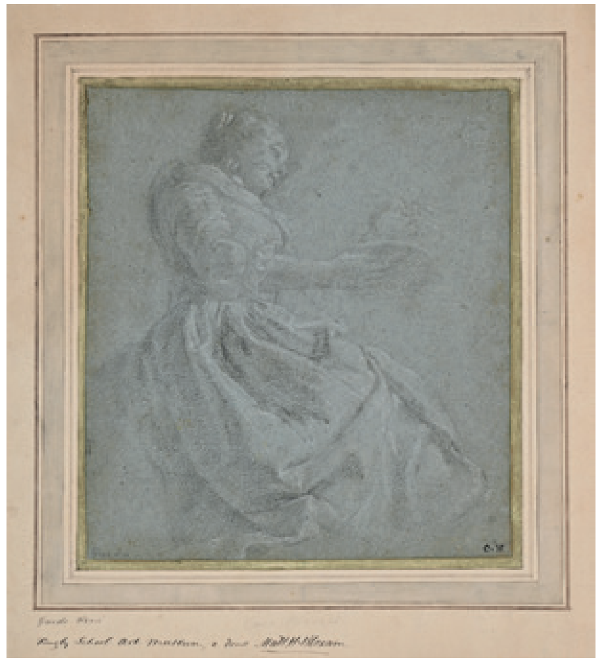
AFTER GEORG FLEGEL

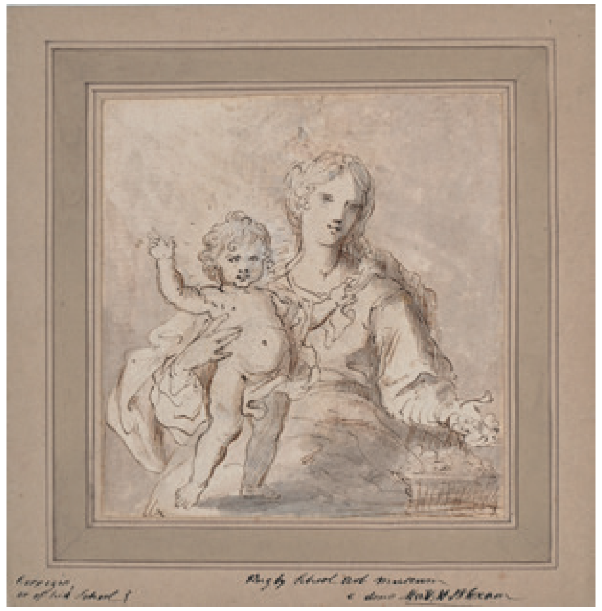
STILL LIFE WITH BLUE TIT, SHELLS, FRUITS AND INSECT
Watercolour on vellum laid to panel
14 x 16cm (5½ x 6¼ in.)

Provenance:
Sale, Wannenes, Italy, lot 840 (as a miniaturist of the 18th/19th century)

After an original work painted in 1629, now in the Staatliche Muzeen, Berlin

£800-1,200





17

17

ITALIAN SCHOOL (17TH CENTURY)

A SEATED FEMALE FIGURE HOLDING A JUG ON A TRAY
Black and white chalk on blue paper
Inscribed 'GUIDO' (lower left) and 'CARLO MARATS' (to the mount) and 'C' (old mount verso)
20 x 18cm (7¾ x 7 in.)

Together with another drawing (ii) Italian School (18th Century), *The Virgin and Child*, black chalk, pen and brown ink, grey wash, 15.6 x 14.9 cm (6 1/8 x 5 5/8 in.) (2)

Provenance:
(i) The Collection of Jonathan Richardson Jun., London (1694-1771) (L. 2170)
Unidentified collector's mark, stamped 'C.M' (L. 598a)
M.H. Bloxam, by whom given to Rugby School Art Museum with his inscription 'Rugby School Art Museum e dono Matt: H. Bloxam' and attribution 'Guido Reni' (to the mount)
(ii) The Collection of M.H. Bloxam, by whom given to Rugby School Art Museum with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' and attribution 'Corregio/ or of his School ?' (to the mount)
Their Sale, Christie's, London, 4 December 2018, lot 131

Literature:
(i) Anne Popham, typescript catalogue, no. 46, as Guido Reni?
(ii) Anne Popham, typescript catalogue, no. 71.

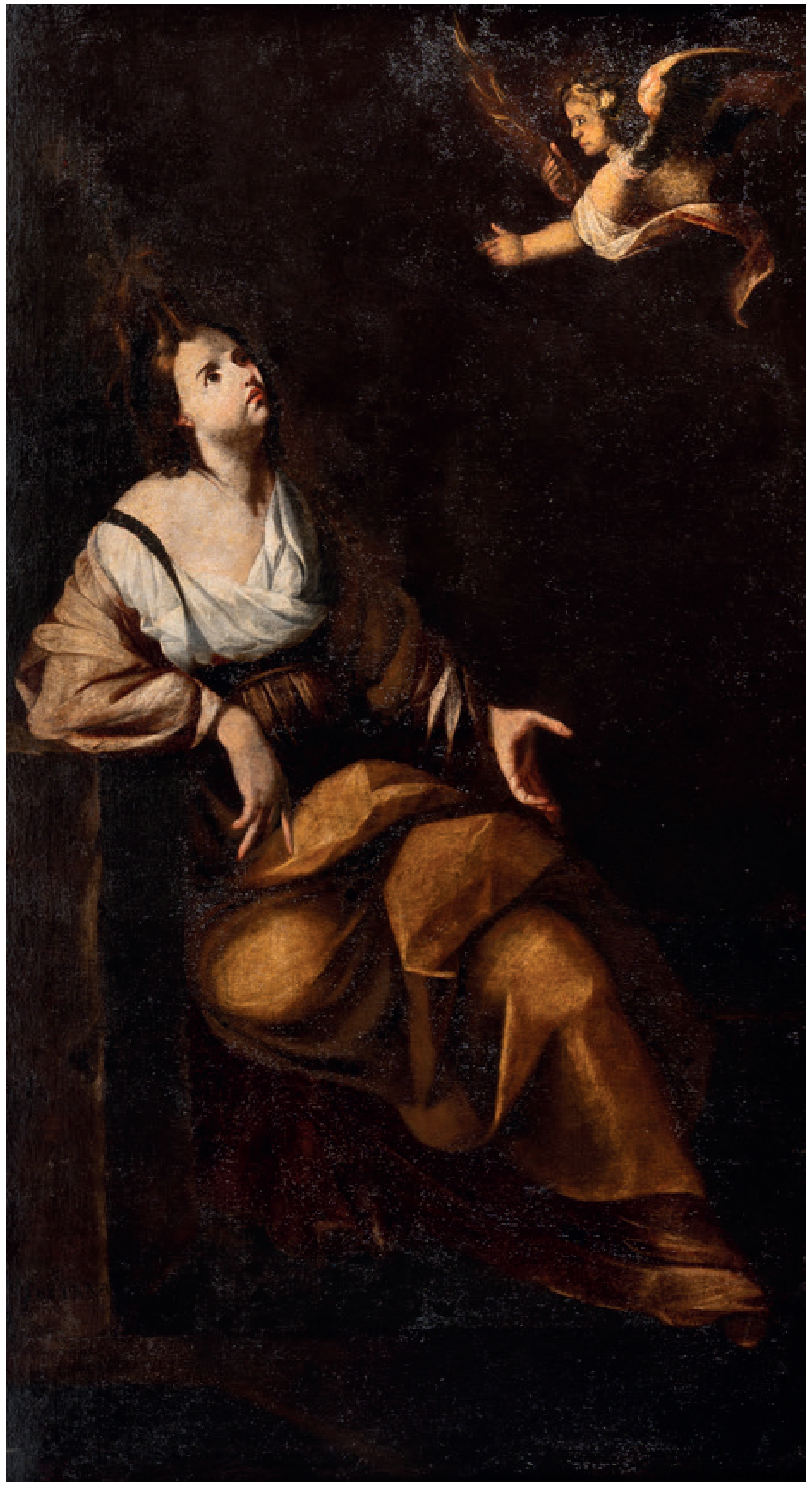
£700-1,000

18

NEAPOLITAN SCHOOL (17TH CENTURY)

SAINT JULIANA OF NICOMEDIA
Oil on canvas
196 x 108cm (77 x 42½ in.)

£3,000-5,000



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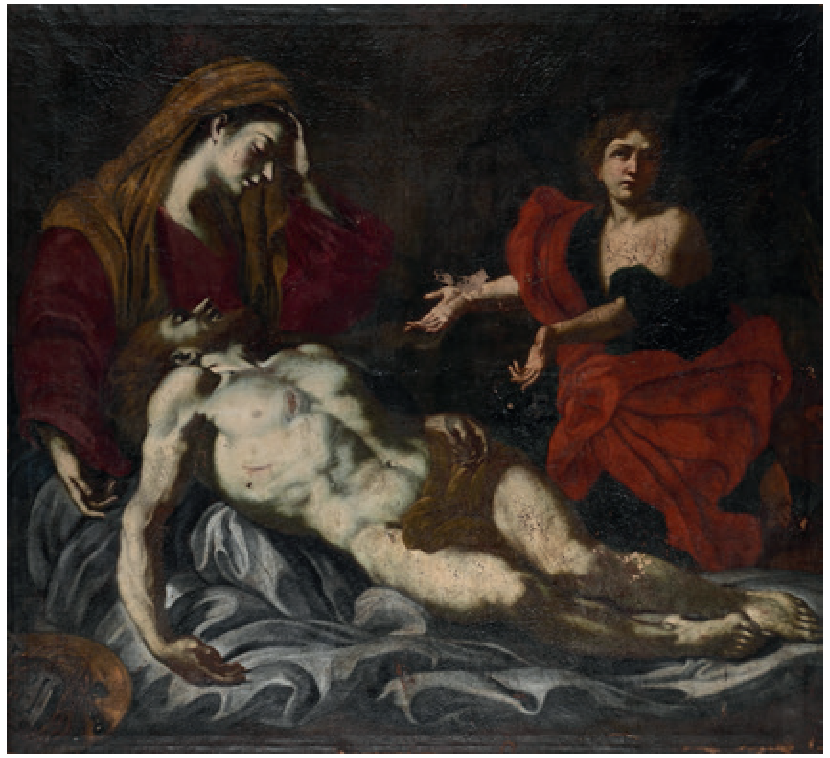


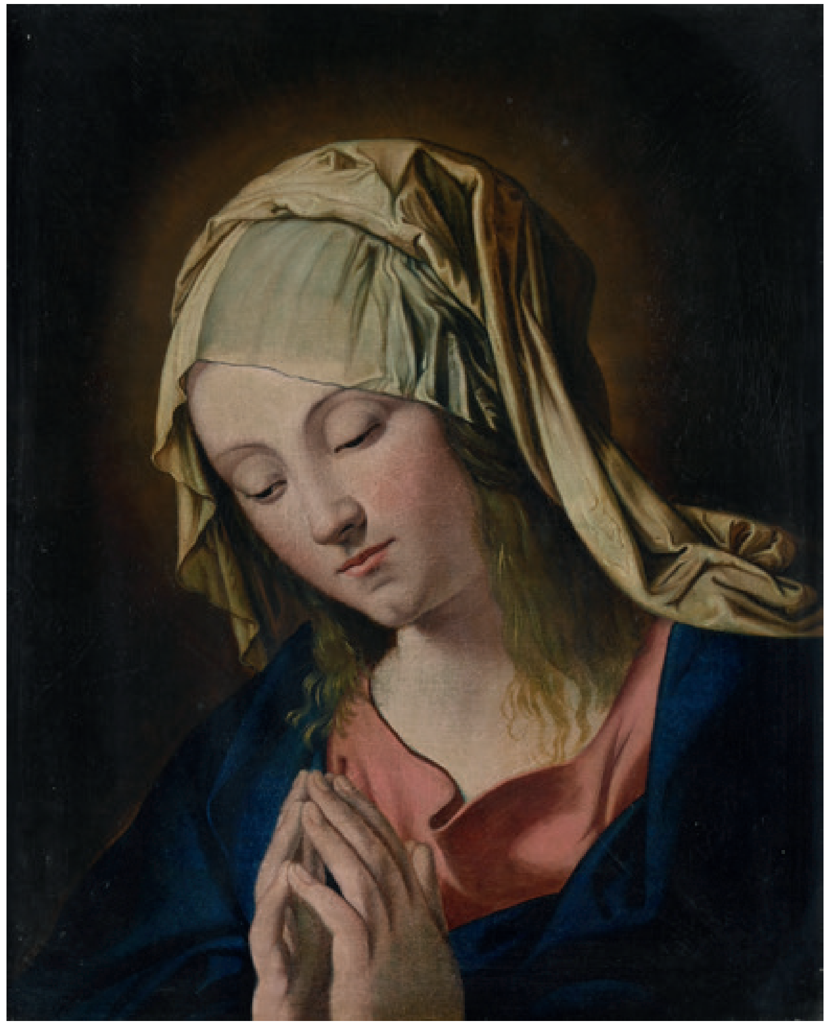
19

19

CIRCLE OF PAOLO DE MATTEIS
(ITALIAN 1662-1728)
THE LAMENTATION
Oil on canvas
137 x 150cm (53¾ x 59 in.)
Unframed

Provenance:
Sale, Hampel, date unknown, lot 565

£1,000-1,500



20

20

FOLLOWER OF GIOVANNI BATTISTA SASSOFERRATO
THE PENITENT MAGDALENE
Oil on canvas
51 x 41cm (20 x 16 in.)

Provenance:
The collection of Thomas Turnell
His sale, 20th March 1866, where bought by Lord Stowick

£1,000-1,500

21

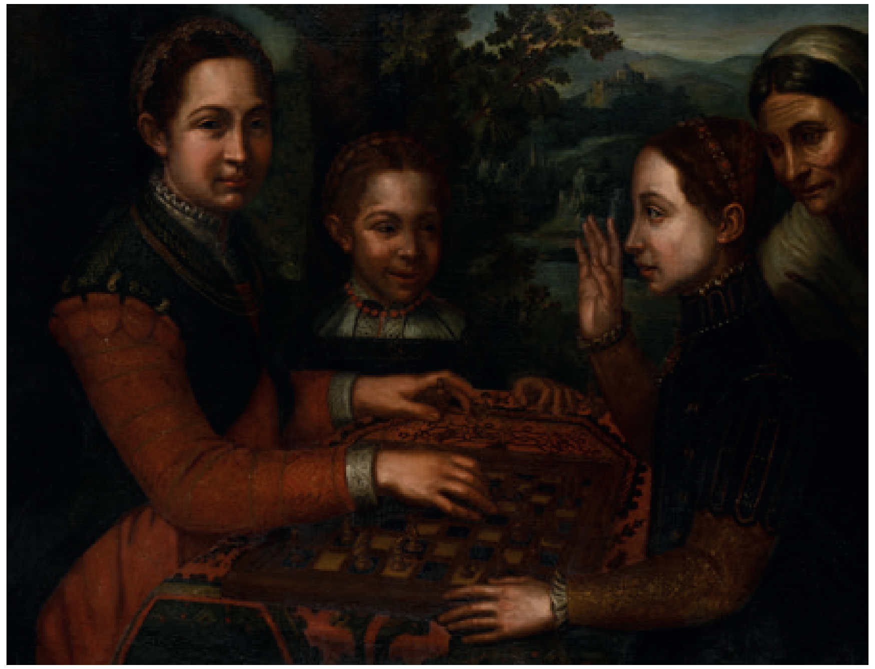
AFTER SOFONISBA ANGUISSOLA
LUCIA, EUROPA AND MINERVA ANGUISSOLA PLAYING CHESS
Oil on canvas
74 x 97cm (29 x 38 in.)

Painted during the 17th century.

Provenance:
Private Collection UK
Sale, Bonhams, London, *Old Master Paintings*, 5 December 2018, lot 4

The present work is after the painting by Sofonisba Anguissola now in the collection of the National Museum, Poznań, Poland (acc. no. FR 434). Of similar dimensions, the work shows the artist's three sisters Lucia, Europa and Minerva Anguissola playing chess.

£4,000-6,000



21

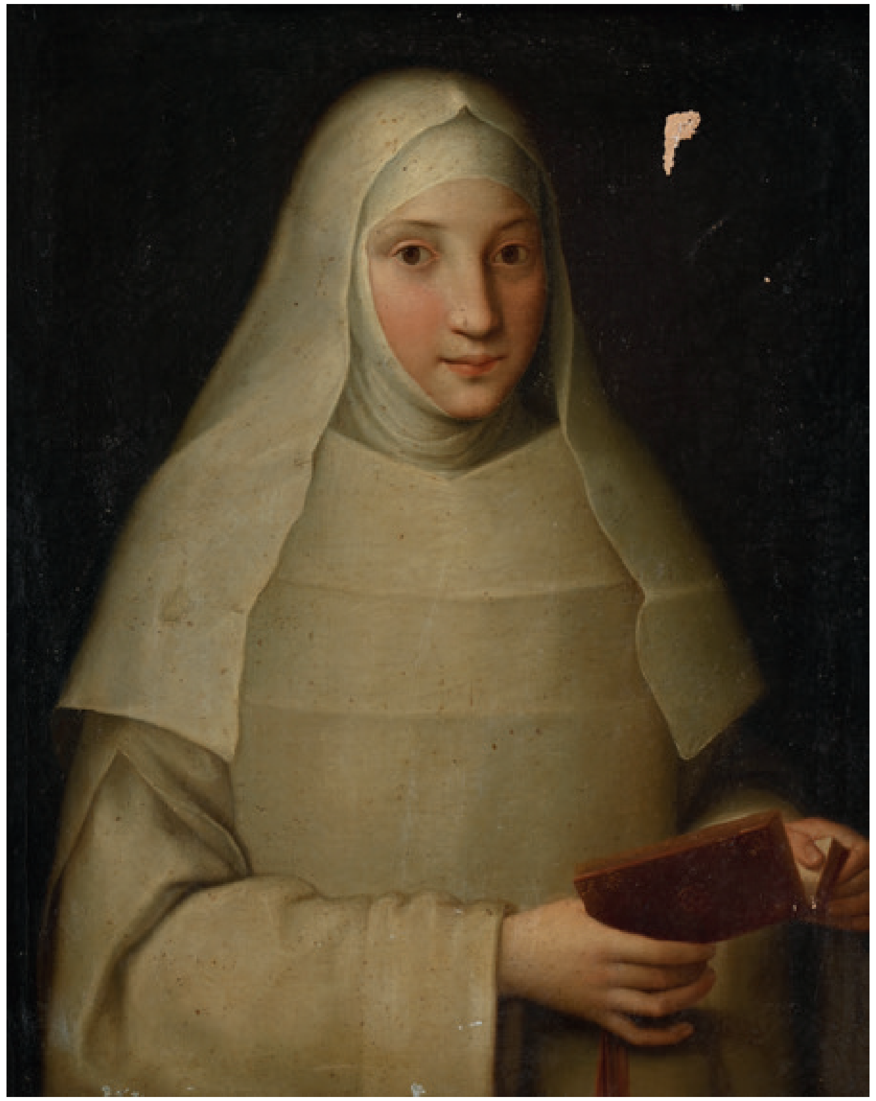
22

AFTER SOFONOSIBA ANGUISSOLA
PORTRAIT OF THE ARTIST'S SISTER IN THE GARB OF A NUN
Oil on canvas
62 x 51cm (24¼ x 20 in.)

Provenance:
Sale, Cambi Casa D'Aste, Genova, 16 June 2021, lot 65 (as Attributed to Sofonisba Anguissola)

After the painting in the Southampton City Art Gallery

£3,000-5,000



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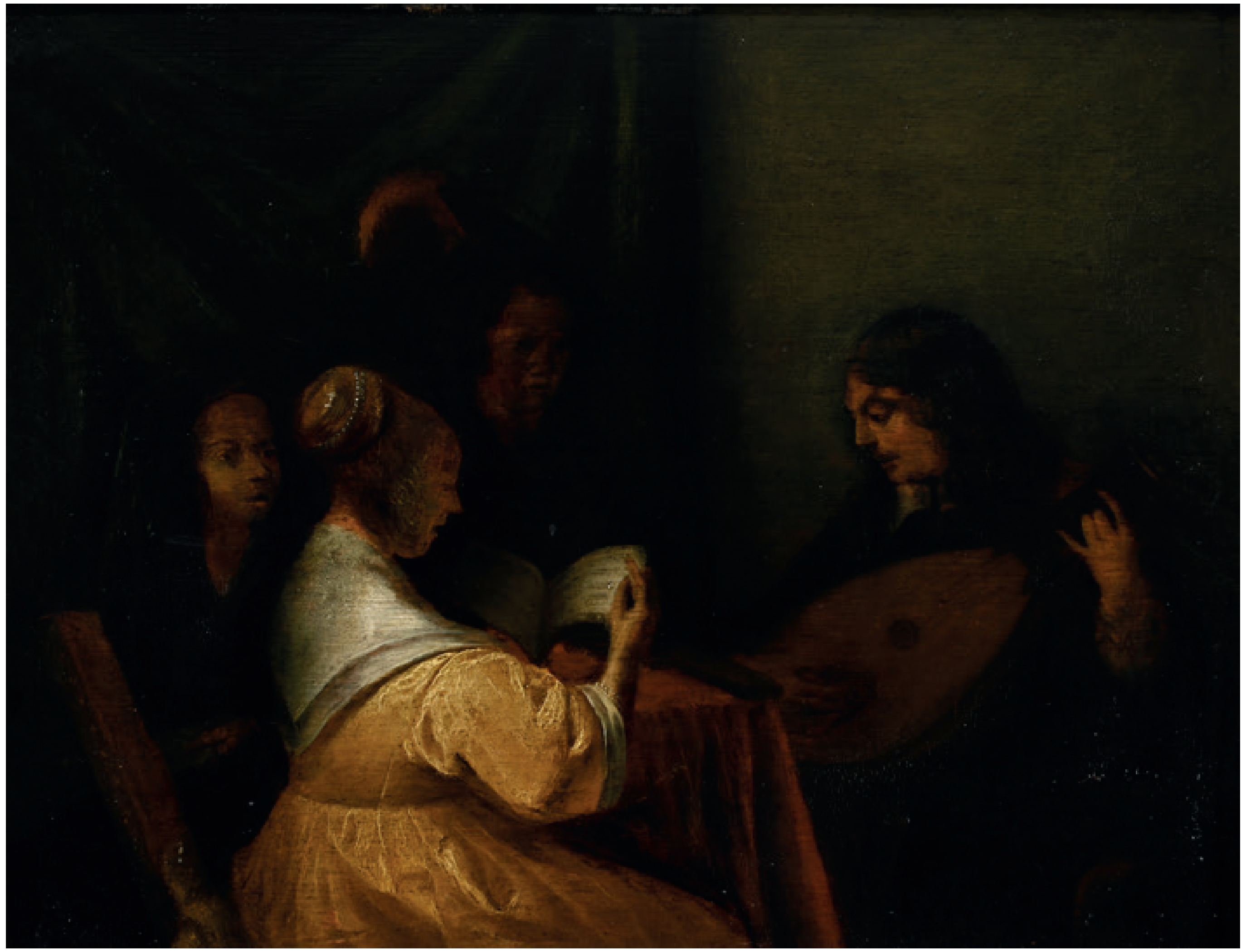


23

23

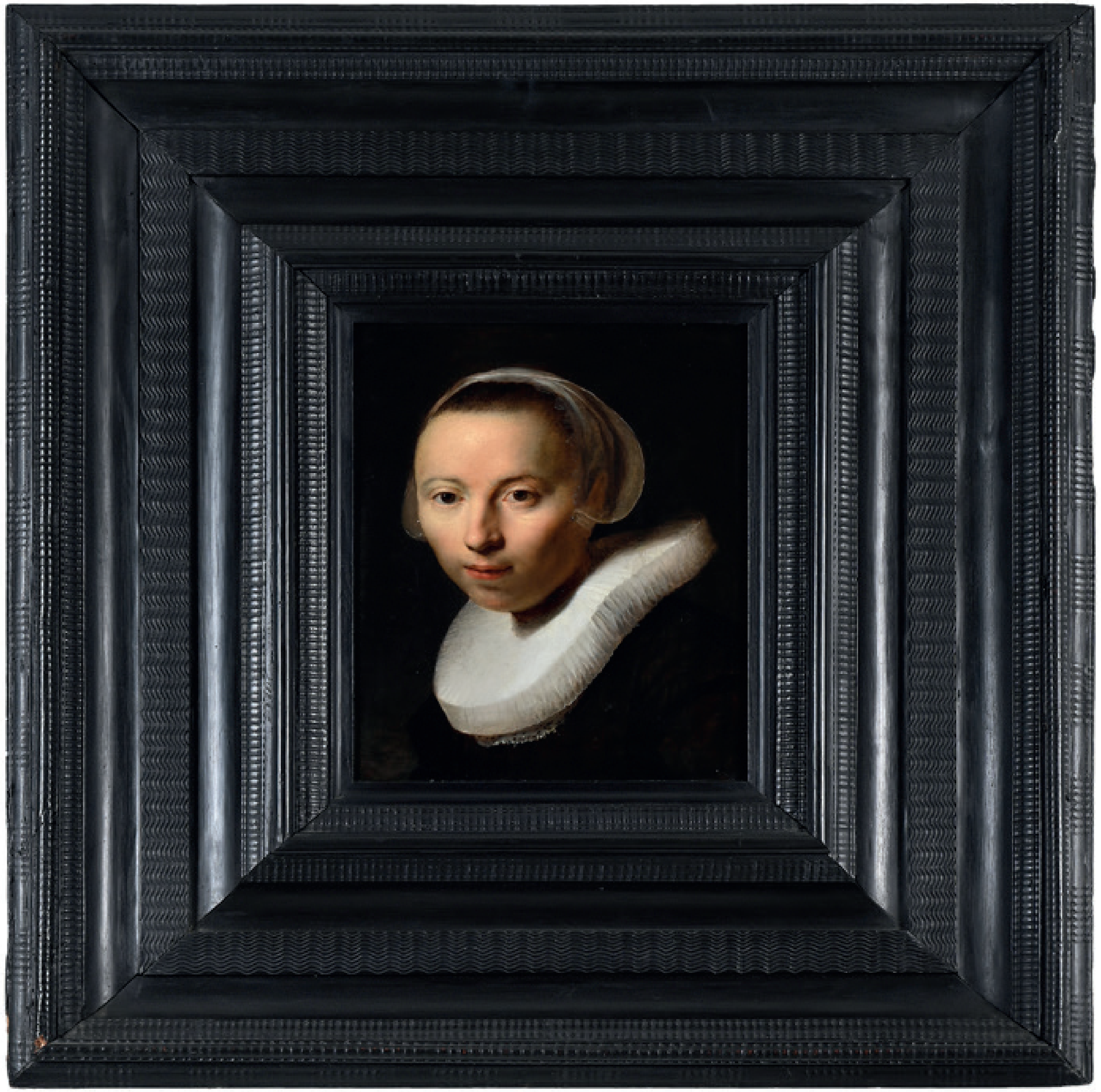
FOLLOWER OF GERARD TER BORCH

THE RECITAL

Oil on panel

26 x 32.5cm (10 x 12¾ in.)

£1,000-1,500



24

24

AFTER REMBRANDT HARMENSZOON VAN RIJN

PORTRAIT OF A GIRL

Oil on canvas laid to panel

39.5 x 31cm (15½ x 12 in.)

After Rembrandt's full-length portrait at the Academy of Fine Arts, Vienna

£3,000-5,000

25

ATTRIBUTED TO PAULUS BOR (DUTCH 1600-1669)

PORTRAIT OF A LADY

Oil on panel

63 x 49cm (24¾ x 19¼ in.)

Provenance:

Gwysaney Hall, The Davies-Cooke Collection, Wales (as Attributed to Paulus Bor)

Sale, Christie's, London, 7 December 2011, lot 132 (as Attributed to Pieter de Grebber)

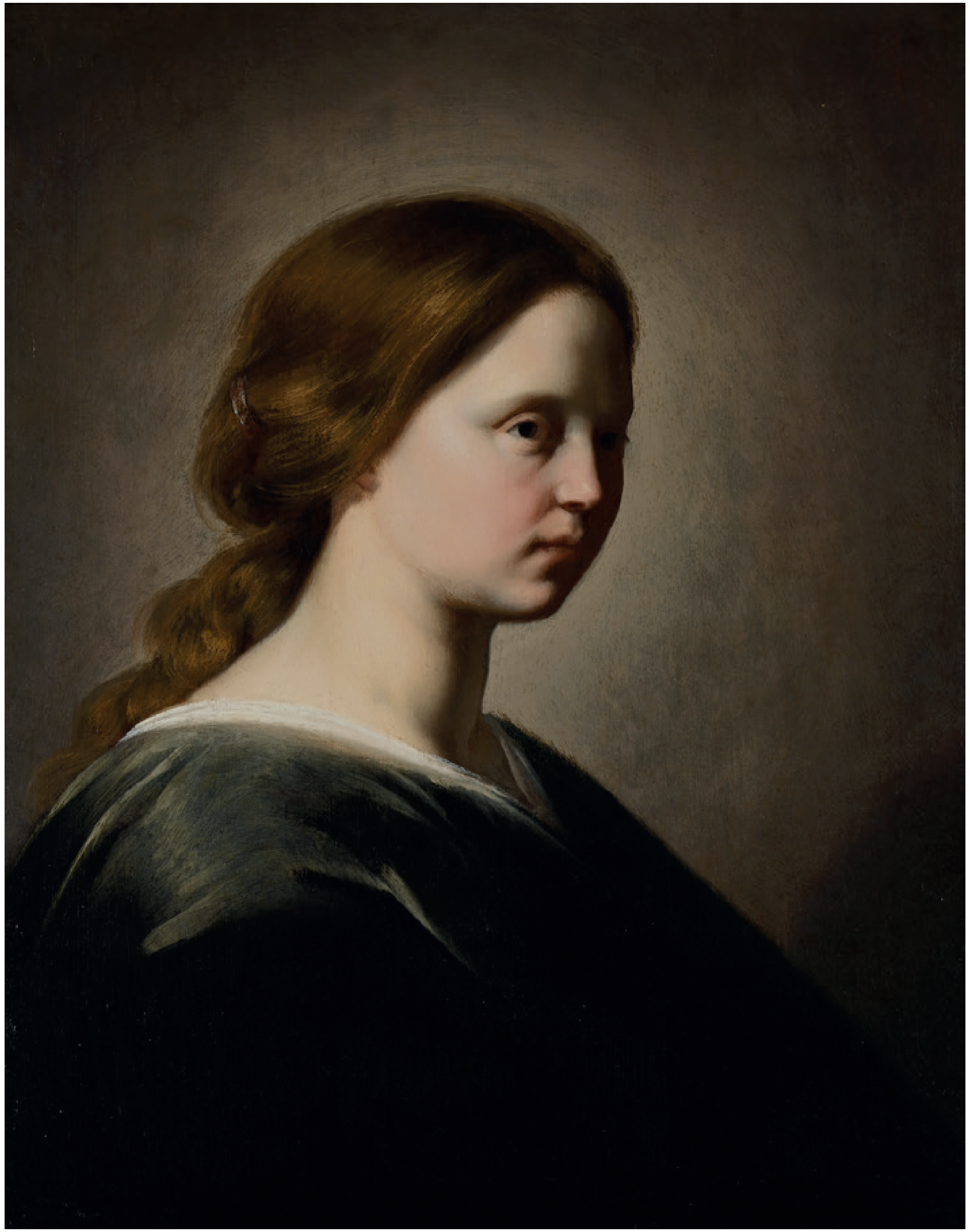
A private European Collection

Sale, Koller, Switzerland, 29 March 2019, lot 3070

Literature:

Listed in the RKD, n. 280426 (as Attributed to Pieter de Grebber)

£10,000-15,000



25

26

FOLLOWER OF REMBRANDT HARMENSZOON VAN RIJN

PORTRAIT OF AN ELDERLY MAN, TRADITIONALLY IDENTIFIED AS REMBRANDT'S FATHER
Oil on panel
25 x 17cm (9¾ x 6½ in.)

Provenance:
Purchased by John and Johanna Bass from Paul Vogel-Brunner, Lucerne, Switzerland in July of 1962
The Bass Museum, Miami, No. 1969.099
Sale, Hill Auction Gallery, Florida, 20th November 2019, lot 175 (as Attributed to Christian Wilhelm Ernst Dietrich)

Literature:
J. S. Held, *The John and Johanna Bass collection at Miami Beach*, Florida, 1973, no. 99, as Attributed to Rembrandt, with the certificate of Dr. Bode Hofstede de Groot
According to the Hill Auction Gallery Sale catalogue in Florida, reattributed (circa 1990) to Christian Wilhelm Ernst Dietrich (German, 1712-1774) by Margarita Russell.

This painting was once attributed to Rembrandt by Dr. Bode and Hofstede de Groot, and it was listed in the Bass Collection inventory as a "*Portrait of an elderly man, apparently Rembrandt's father.*"

The sitter looks directly at the viewer and bears a strong resemblance to known depictions of Rembrandt's father, who was painted and drawn by the artist on several occasions. The most compelling comparison is with the etching *Man Wearing a Close Cap (Fig. 1)*, which has also been associated with Rembrandt's father. Notable similarities between the painting and the etching include the prominent ear, the fur-lined coat, the distinctive shape of the cap, and the weary, introspective gaze directed at the viewer.

£3,000-5,000

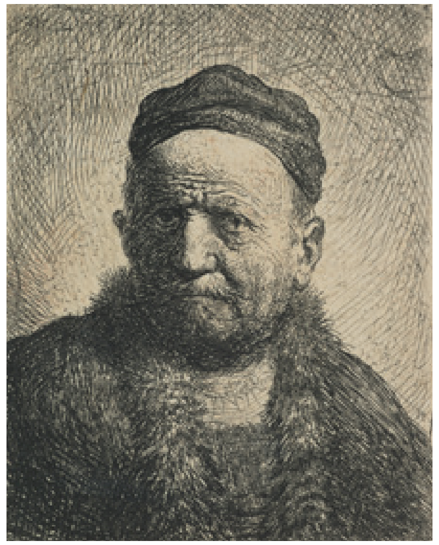
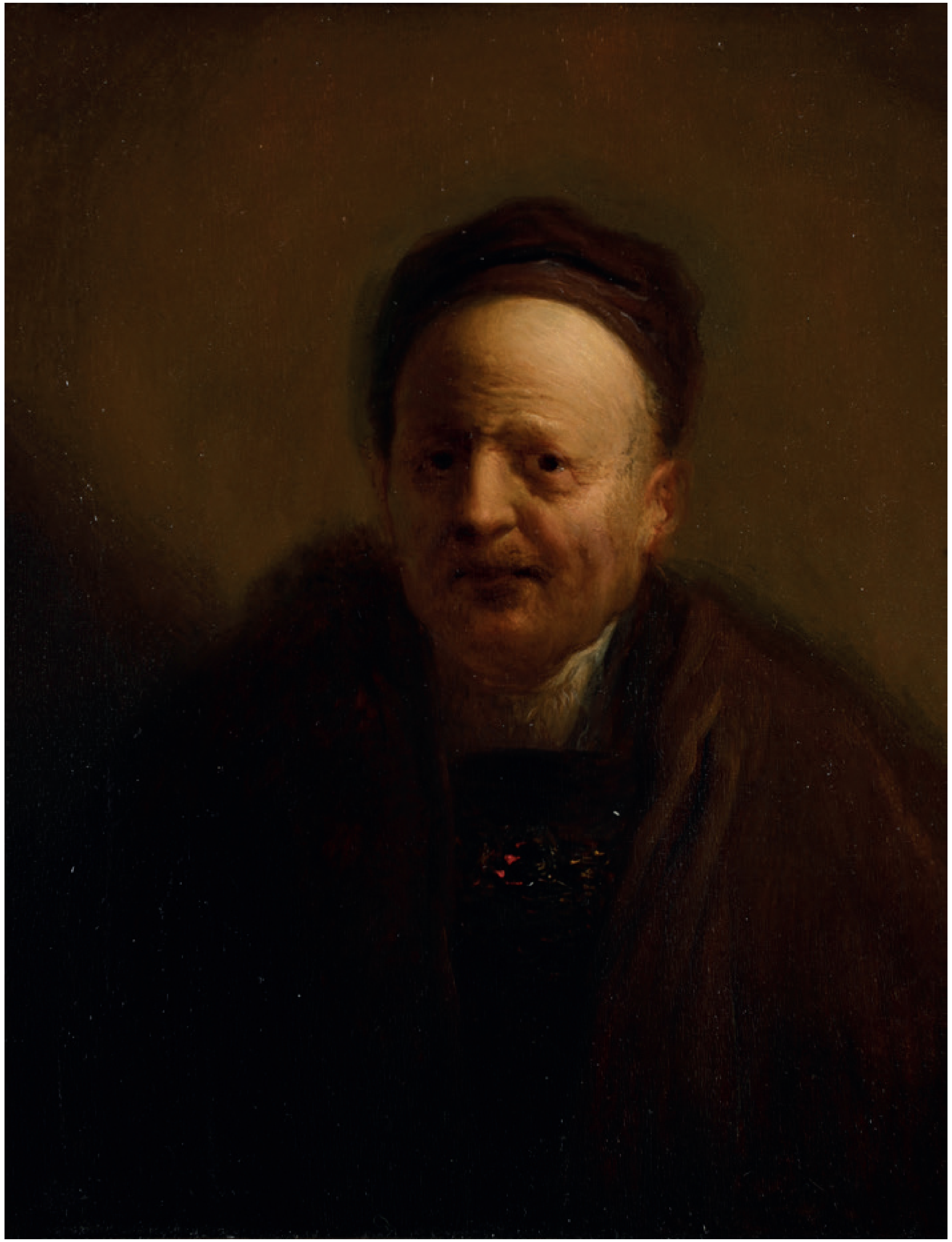


Fig. 1: Man Wearing a Close Cap: Bust (the Artist's Father ?). Rembrandt (Rembrandt Harmensz van Rijn). National Galleries of Scotland. Purchased 1964



26

27

SIR ANTHONY VAN DYCK (FLEMISH 1599-1641)

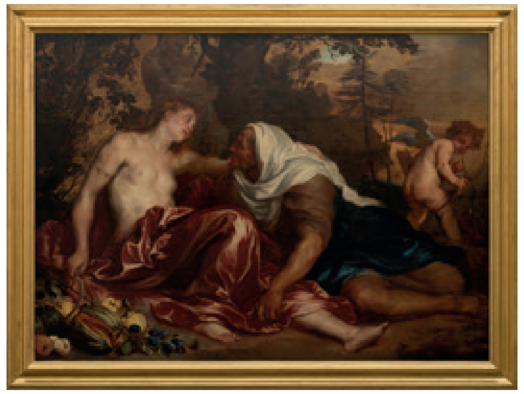
THE HEAD OF A MAN: STUDY FOR THE VERTUMNUS AND POMONA IN GENOA
Oil on panel
46 x 37cm (18 x 14½ in.)
Incised with the monogram of the Antwerp panel maker Michiel Vriendt (active 1615-1637) on the reverse and with the remains of two old inventory numbers: 51 and 94.

Provenance:
Private collection, Germany
Sale, Lempertz, Cologne, 17 May 1962, lot 198
(as Peter Paul Rubens)
Private collection, Germany
Private collection, Switzerland
Sale, Sotheby's, New York, 31 January 2009, lot 64
(as Circle of Peter Paul Rubens)
Private collection, Switzerland
Private collection, South Germany
Sale, Dorotheum, Vienna, 24 April 2018, lot 70

Literature:
A. Morassi, 'Alcune opere del Rubens a Genova', *Emporium*, no. 105, 1947, pp. 187-195, pl. 11 (as Peter Paul Rubens)

Once believed to be a picture by Peter Paul Rubens—due to its fluidity in the handling of paint and the rapid brushstrokes applied wet-on-wet on the priming—the work was later ascribed to his pupil Anthony van Dyck by Professor Christopher Brown. After a first-hand inspection, he wrote to the owner in 2011:

"I saw your oil study and agreed with you that it probably served as a preparatory study for the Vertumnus and Pomona by Van Dyck in Genoa. It certainly has the confidence and fluency expected of an authentic work by Van Dyck [...]."



Sir Anthony Van Dyck, *Vertumnus and Pomona*, Galleria di Palazzo Bianco. Genoa

It is not surprising that the picture was once attributed to Rubens. Its freshness and assured brushstrokes are those of a master. However, the connection with the painting of *Vertumnus* and *Pomona* (Fig. 1) in the Galleria di Palazzo Bianco, Genoa, had been overlooked (see S. J. Barnes, N. de Poorter, O. Millar, H. Vey, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven 2004, pp. 166-167, no. II.22).

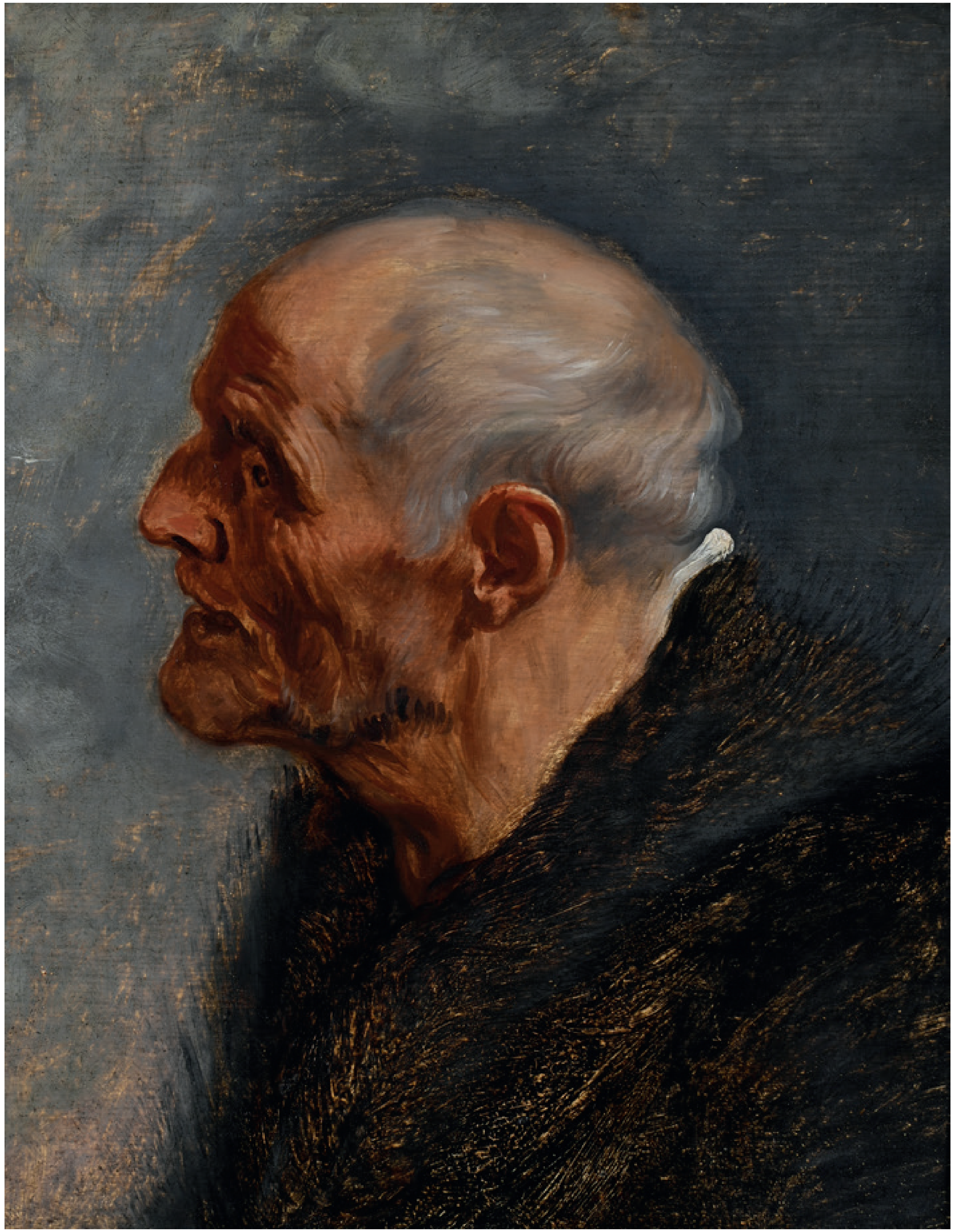
The present work is in fact a sketch for Vertumnus, possibly painted ad vivum (from life)—an approach frequently used by Rubens and Van Dyck, who would sketch models and reuse them in their compositions. The close connection between both works is plainly visible, though somewhat obscured by the Genoa painting's condition issues. Still, the handling of light and shade in the face of Vertumnus is very close to that of the old man in the study. The illumination on the cheekbone, lateral forehead, and tip of the nose closely follows the oil sketch in detail. The same applies to the shading on the cheek, forehead, eyebrows, and bridge of the nose. Furthermore, the bony jaw with its scanty grey beard, and the throat with an Adam's apple, remain nearly unchanged in the finished painting. Even the dark brushstroke that boldly forms the nostril in the study is repeated in a similar, although slightly softer, manner.

There is also a drawing of the subject (see *Anthony van Dyck*, exhibition catalogue, Washington 1990/91, p. 184, fig. 4). Comparing Vertumnus in the drawing with the present head of the old man reveals striking similarities in all facial and throat details. This constitutes strong additional evidence that the head of Vertumnus is based on the present study.

According to *Metamorphoses* (Book 14, 622-695), Ovid describes how Vertumnus, capable of transforming his appearance at will, disguises himself as an old woman to get closer to the nymph Pomona. Van Dyck interprets this episode with psychological nuance in his Genoa painting, deliberately placing Vertumnus against a backlit setting that conceals his identity. The present oil study, likely painted from life using an elderly model, allowed Van Dyck to explore the dramatic illumination and characterization necessary for this transformation. The artist then reworked the physiognomy of the figure to align with the mythological narrative, translating the old man's features into a more youthful and idealized guise in the finished composition.

This work has previously been attributed to Sir Anthony Van Dyck by Professor Christopher Brown.

£30,000-50,000



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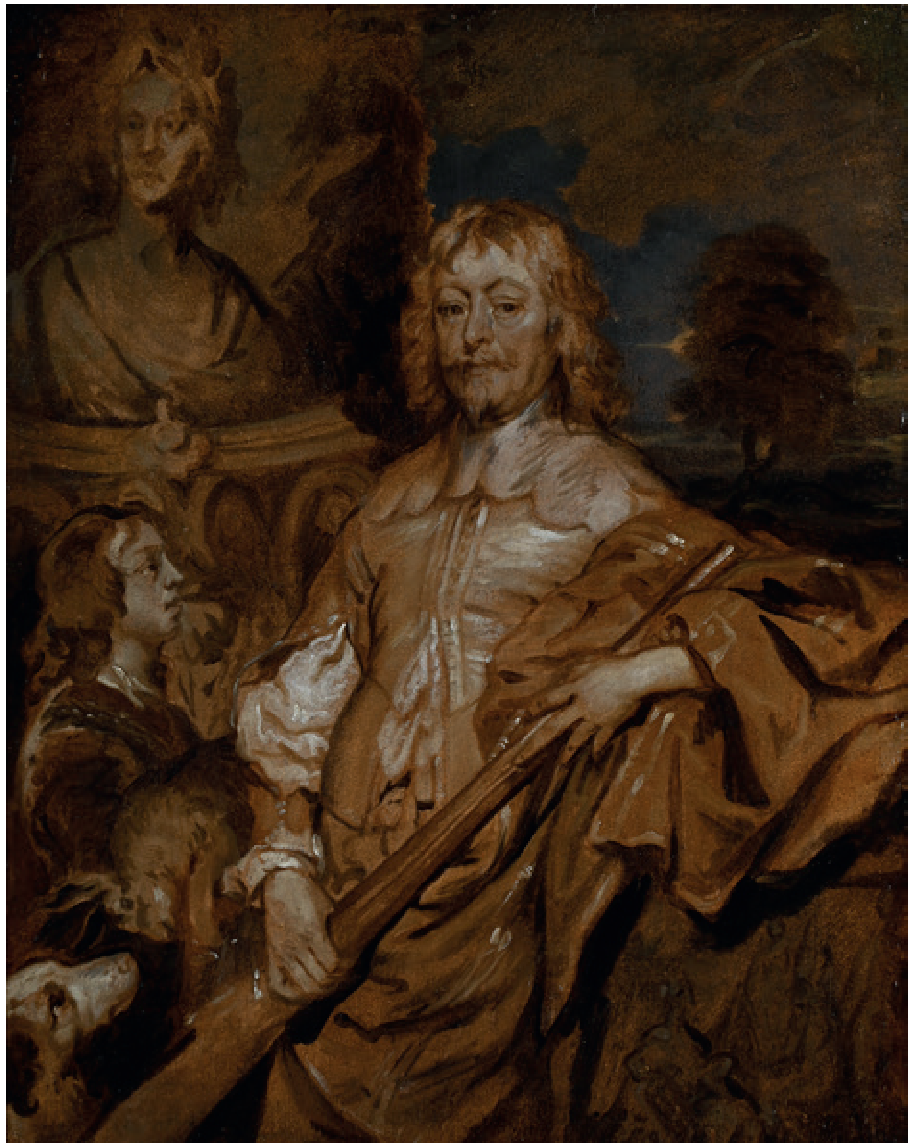


28

28
AFTER WILLIAM DOBSON
SKETCH OF ENDYMION PORTER
(1587-1649)
Oil on paper laid to panel
40 x 32cm (15½ x 12½ in.)

Provenance:
Probably acquired in Paris by Norman Winston, U.S.A., 1953
Belgian art market, as Van Dyck
Belgian private collection
Sale, Lempertz, Cologne, 18 May 2019, lot 1255 (as after William Dobson)

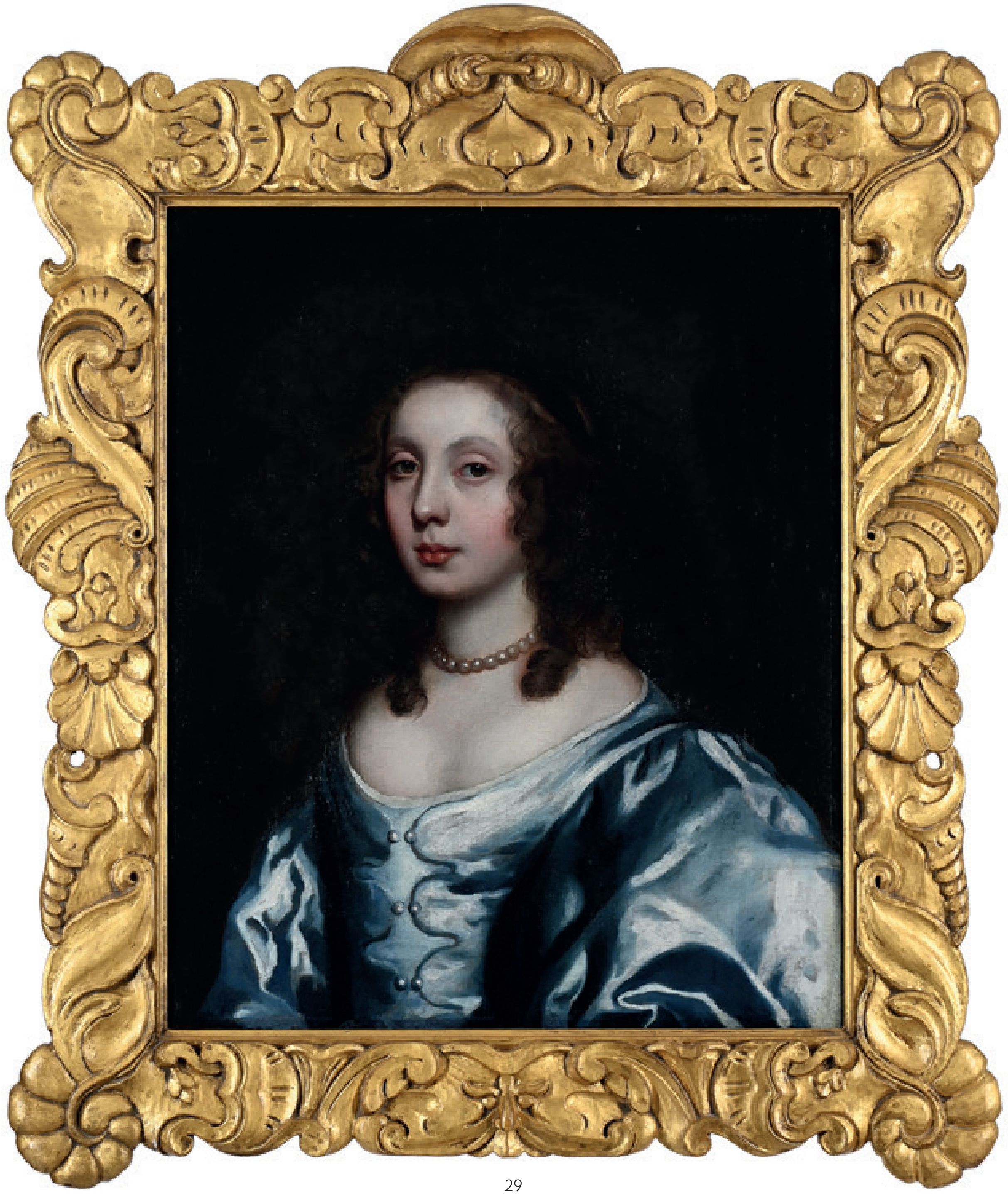
Literature:
Exhib. cat. London 1983: William Dobson, London 1983, p. 35
R.H. Marijnissen, A Portrait of Endymion Porter. A Dobson-van Dyck Problem, in 'Academiae Analecta', vol. 56, Brussels 1996, pp. 65–7.
Karen Hearn: Catalogue entry "William Dobson, Portrait of Endymion Porter", Homepage Tate Gallery
Mentioned in the Jordaens, Van Dyck, Panel Paintings Project.

£3,000-5,000

This sketch is after one of William Dobson's finest portraits, inspired by Titian's Vespasian, one of the twelve Caesars paintings acquired by King Charles I from the Duke of Mantua's private collection in 1628, there are a number of small differences between this assured sketch and the Dobson painting, however. These works hung in the Gallery at St James's Palace in London, and their influence on Dobson is evident in the composition and gravitas of the sitter.

It has also been suggested that the carved bust of Apollo in the background may be a specific reference to the famed bust of Apollo in the Devil's Tavern on Fleet Street—a well-known venue for literary gatherings in the 17th century. This tavern was frequented by figures such as Endymion Porter (the likely subject of the portrait), as well as poets and intellectuals including Ben Jonson, Aurelian Townsend, Kenelm Digby, and George Sandys, the celebrated translator of Ovid.

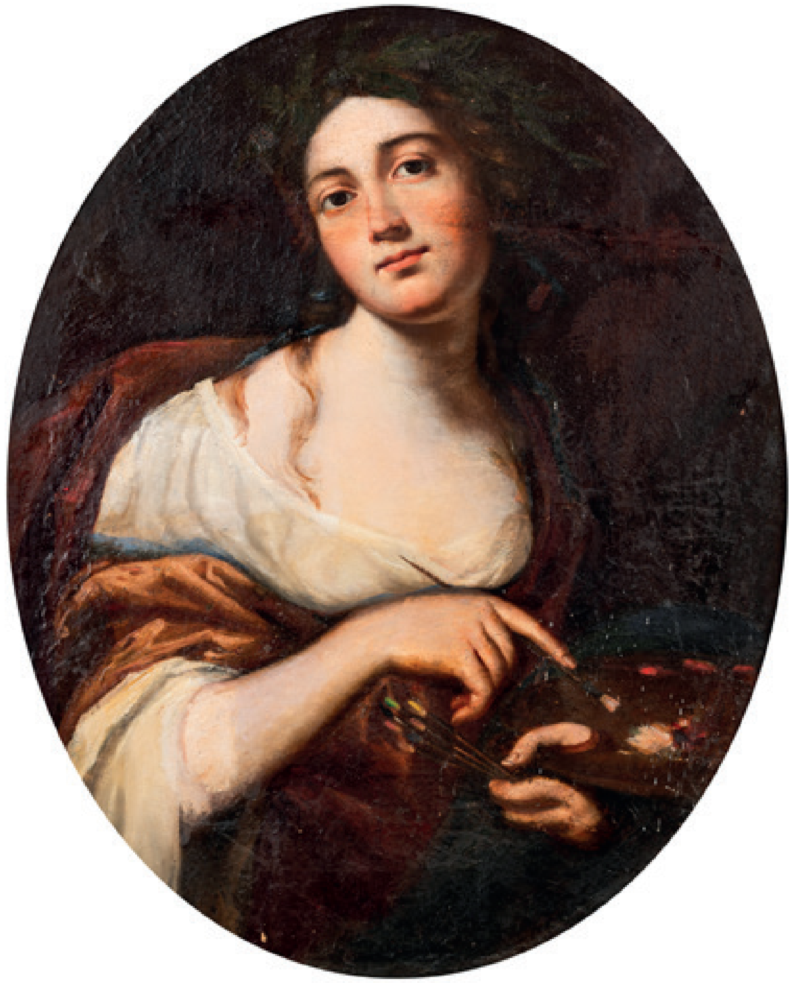
Dobson's portrait was bought by the National Gallery in 1888, and then transferred to the Tate in 1951.



29

29
CIRCLE OF SIR PETER LELY (BRITISH 1618-1680)
PORTRAIT OF A LADY WEARING A BLUE DRESS
Oil on canvas
65 x 53.5cm (25½ x 21 in.)
In a Sunderland frame

£3,000-5,000



30

30
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF AN ARTIST WITH HER PALETTE
Oil on canvas, framed oval
76 x 64cm (29¾ x 25 in.)

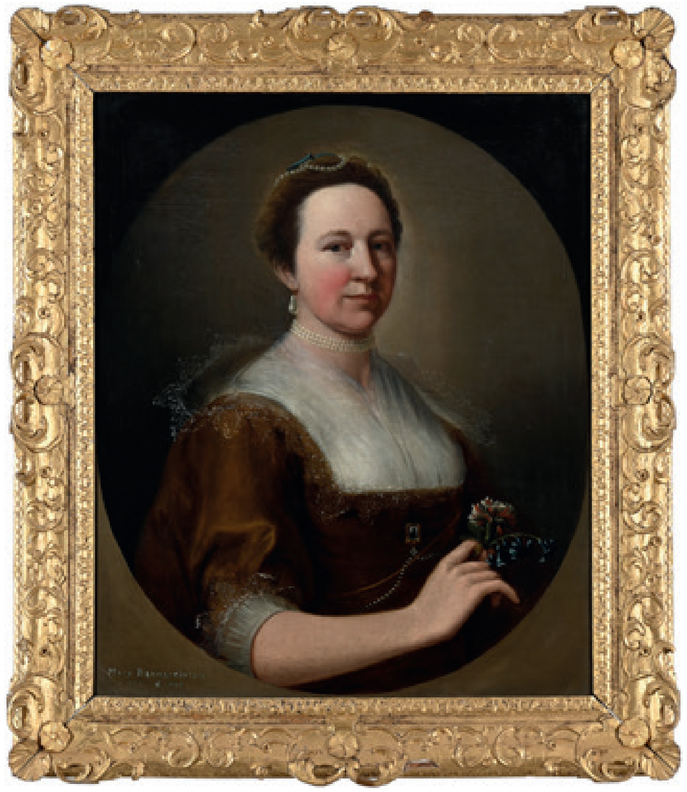
Provenance:
Sale, Link Auction Galleries, 1 May 2021, lot 220

£2,000-3,000

31
FOLLOWER OF THOMAS HUDSON
PORTRAIT OF MARY BARNARDISTON (1709-1788)
Oil on canvas, feigned oval
Later inscribed with sitter's name and dates (lower left)
77 x 64cm (30¼ x 25 in.)

Provenance:
Sale, Dreweatts, *Weston Hall and the Sitwells: A Family Legacy*, 16 and 17 November 2021, lot 236

£2,000-3,000

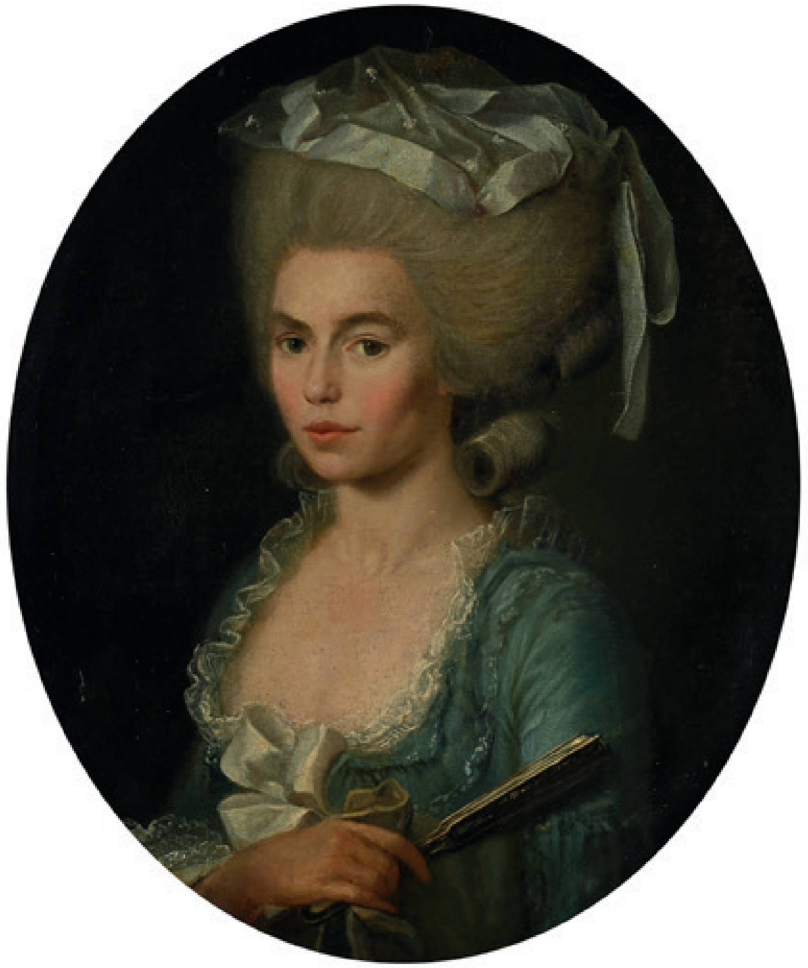


31

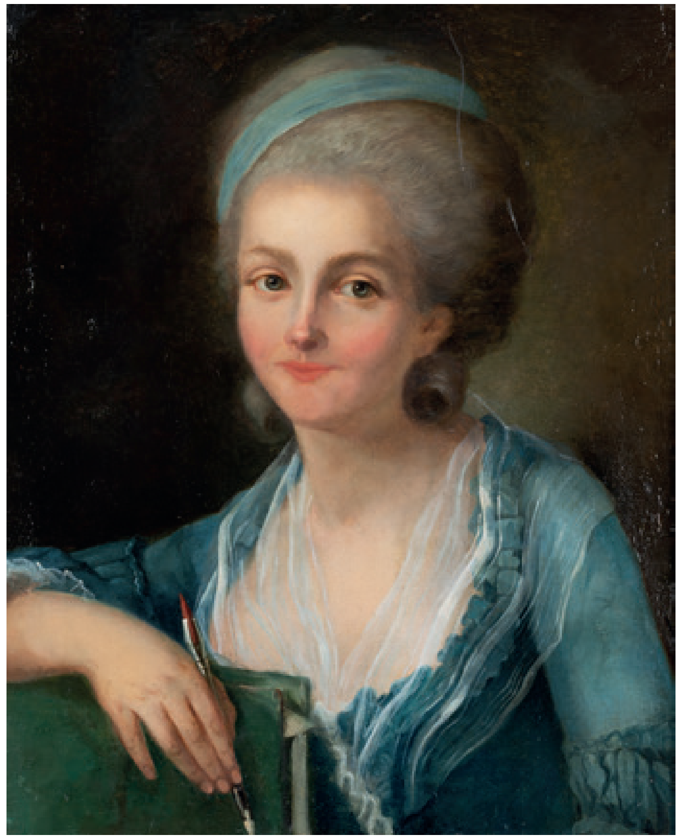
32
FRENCH SCHOOL (LATE 18TH CENTURY)
PORTRAIT OF A LADY, BUST LENGTH, WEARING A BLUE DRESS
Oil on canvas, oval
65 x 54cm (25½ x 21¼ in.)

Provenance:
Sale, Sotheby's, Old Masters Online, 4 February 2020, lot 622

£2,000-3,000



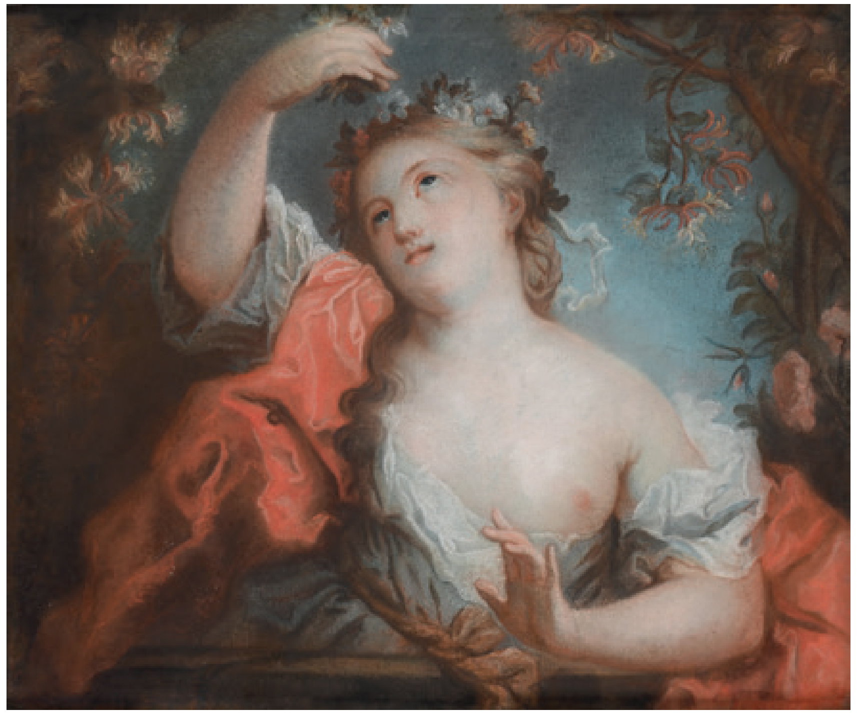
32



33

33
FRENCH SCHOOL (18TH CENTURY)
SELF PORTRAIT OF AN ARTIST
Oil in canvas
53 x 43cm (20¾ x 16¾ in.)

£1,000-1,500



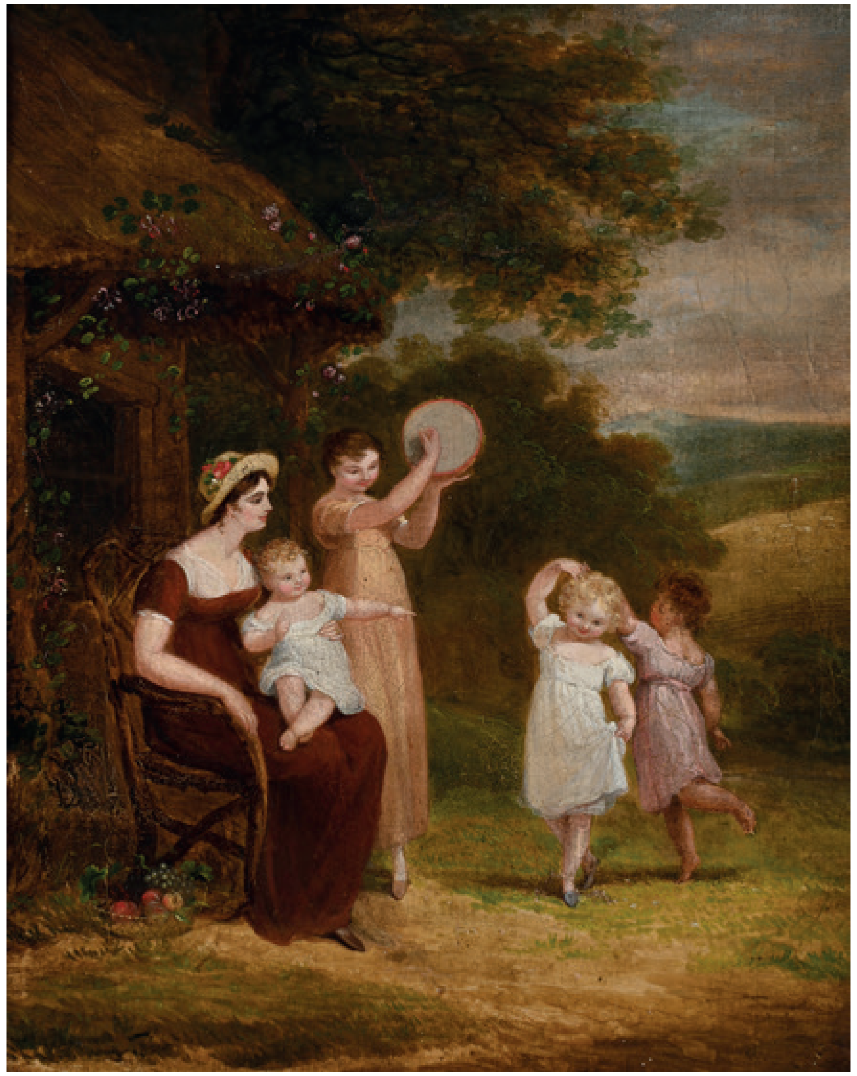
34

34

CIRCLE OF ROSALBA CARRIERA
(ITALIAN 1673-1757)
AN ALLEGORY OF SPRING
Pastel laid to canvas
46 x 54.5cm (18 x 21¼ in.)

Provenance:
Sale, Hampel, Munich, 25 September 2019, lot 614 (as Rosalba Carriera)

£1,000-1,500



35

35

ATTRIBUTED TO MARIA SPILSBURY
TAYLOR (BRITISH 1777-CIRCA 1823)
MUSICAL MERRIMENT
Oil on canvas
39.5 x 32cm (15½ x 12½ in.)

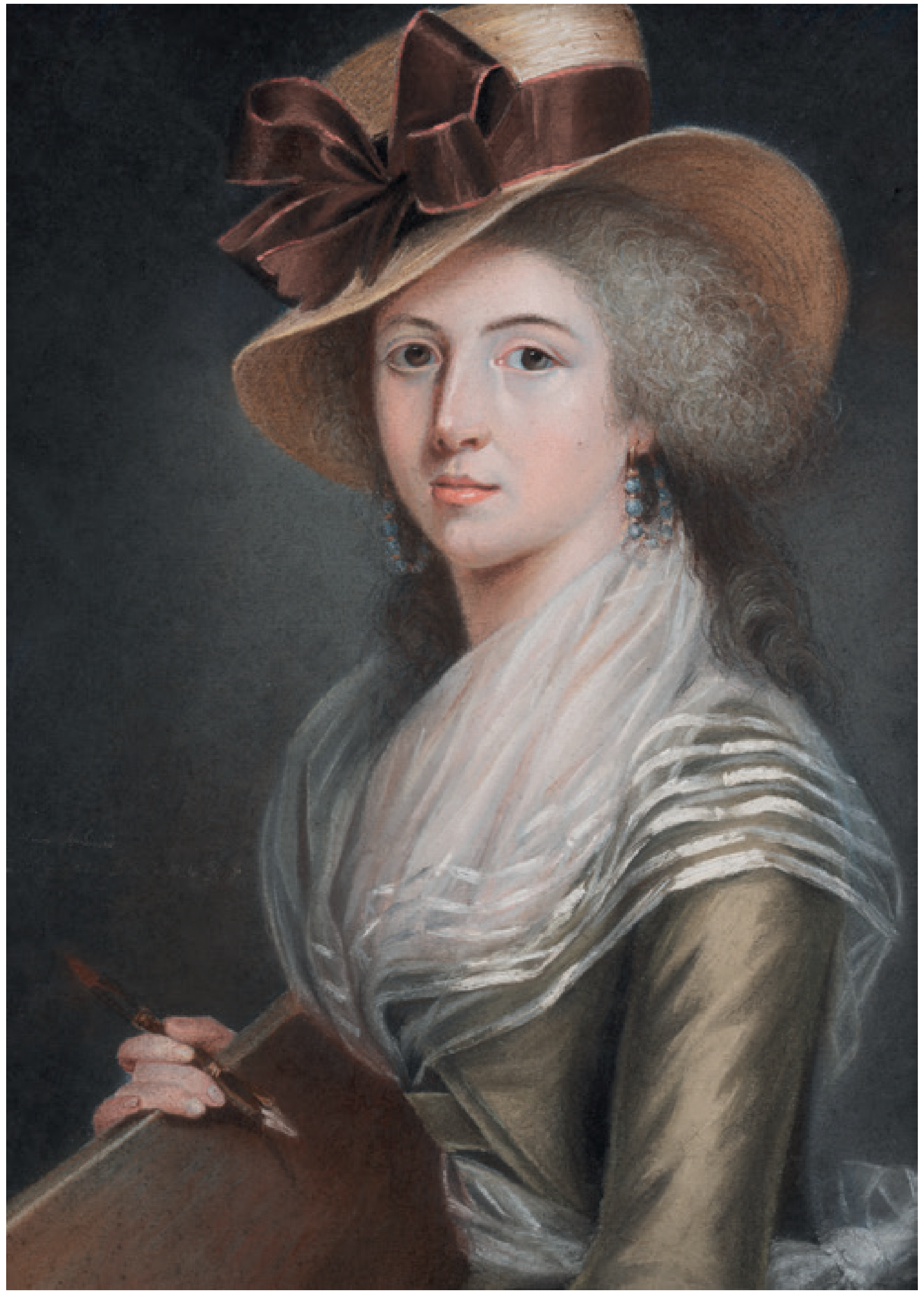
Provenance:
Sale, Lawrence's, Surrey, 21 July 2021, lot 1427 (unsold)

As the daughter of engraver and painter Jonathan Spilsbury, Rebecca Maria Ann Spilsbury (known as Maria) grew up acquainted with the London art world of the late 18th century. From the age of just fifteen she exhibited at the Royal Academy, as well as at the British Institution from 1806 to 1813. She was commissioned by the Prince Regent and in 1814 the *Monthly Museum* periodical commented that "Mrs Taylor's pictures exhibit a taste and delicacy of execution rarely to be met with." [1] Influenced by her upbringing in the Moravian Church, Spilsbury's spiritual scenes of idyllic rural life speak to the relationship between British evangelicalism and early romantic thought and can be placed more broadly within the evolving tradition of the picturesque.[2]

[1] Walter Strickland, *A Dictionary of Irish Artists*, p.434

[2] Charlotte Yeldham, *Maria Spilsbury (1776-1820): Artist and Evangelical*, p.4, 72

£1,000-1,500



36

36

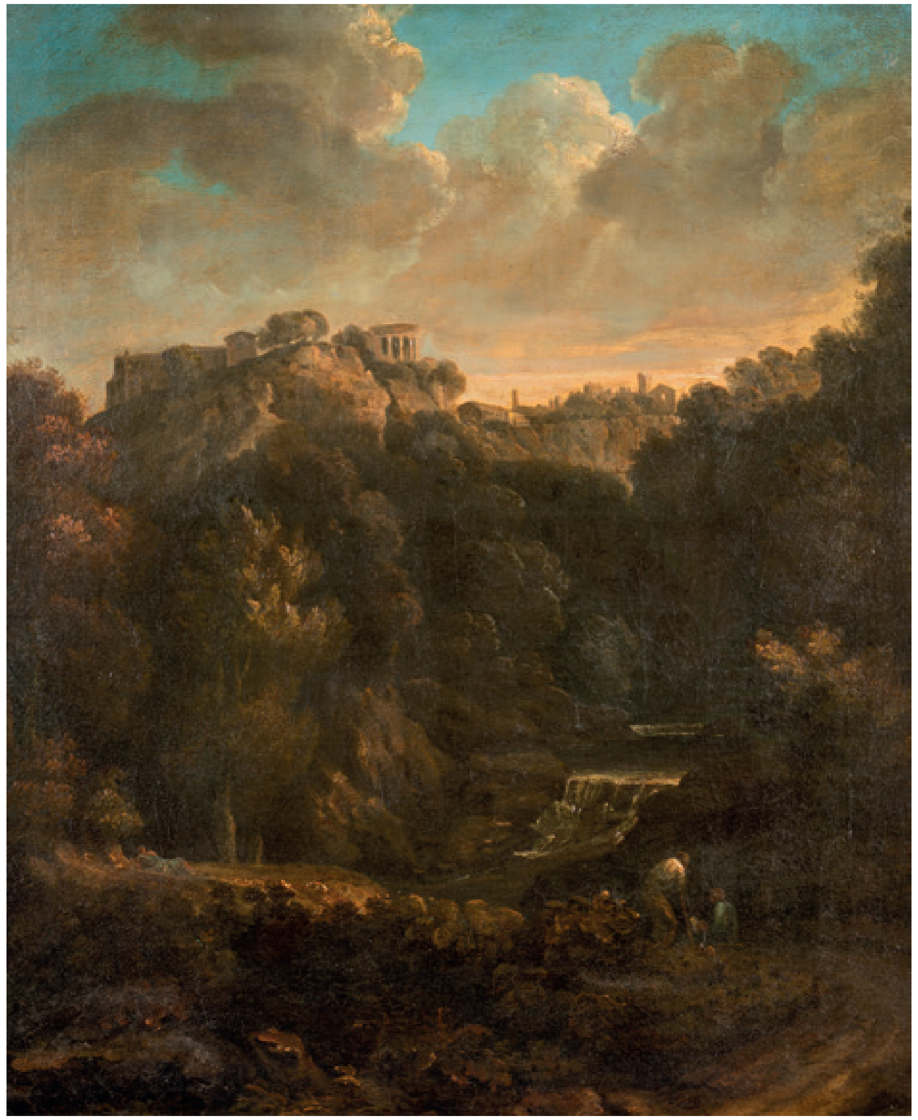
ANNE-MARIE-JOSEPH ARCHINARD,
COMTESSE DE GOUVION (FRENCH 1777-1811)
SELF-PORTRAIT WITH A PORTFOLIO
Pastel
Signed and inscribed 'L'an 3 de la R.L' (lower left)
57 x 46.2cm (22¼ x 18 in.))

Provenance:
Private Collection, Belgium
Nazareth, Belgium, Coronari Auctions, 27th March 2024, lot 264
Colnaghi, Elliott, London

Literature:
N.Jeffares, Web Dictionary of Pastellists, no.1094.101

The present lot was drawn by Archinard when she was just eighteen, and is the artist's only known extant work. The inscription 'L'an 3 de la R.L' dates the work from sometime between 22 September 1794-22 September 1795 (being the third year of the Republic) and we know from letters written between the artist and Mlle de Saussure that Archinard was an ardent revolutionary. In 1806, she married Louis-Jean-Baptiste Gouvion, a distinguished Revolutionary and Napoleonic general twenty-five years her senior.

£3,000-5,000



37

37

FOLLOWER OF RICHARD WILSON

THE WATERFALLS AT TIVOLI WITH A VIEW OF THE TEMPLE OF THE SIBYL

Oil on canvas

61 x 51cm (24 x 20 in.)

Provenance:

The Collection of Mr Franklin

His sale, December [?]1899 (according to a label on the reverse)

A Private Collection, Rome

Their sale, Babuino Casa D'aste, Rome, *La Collezione Spolverini de Arte Antica*, 17-20 December 2019, lot 417

£800-1,200

38

GAINSBOROUGH DUPONT (BRITISH 1754-1797)

PORTRAIT OF A GENTLEMAN, POSSIBLY SIR C. AGNEW

Oil on canvas, feigned oval

75 x 62cm (29½ x 24¼ in.)

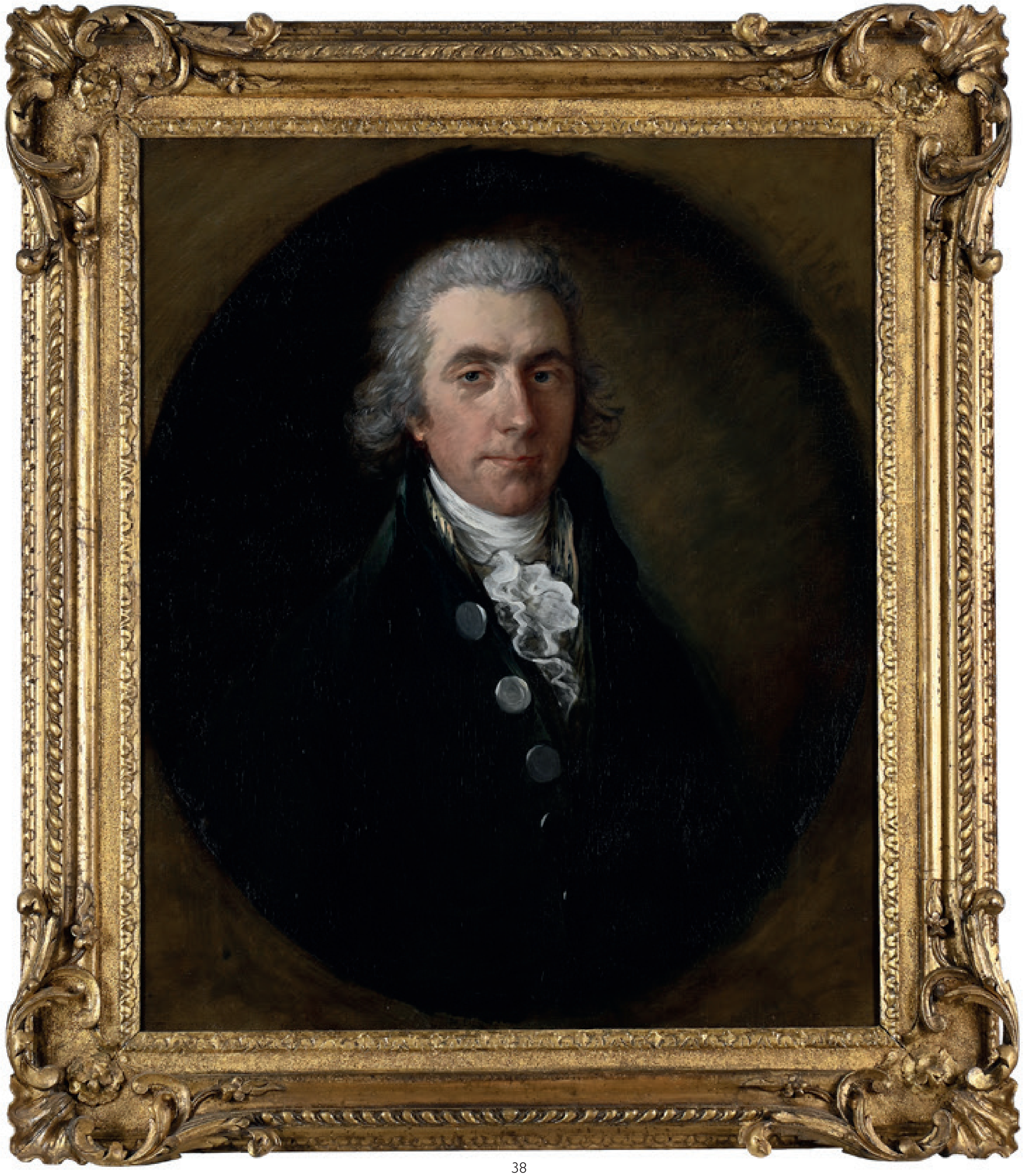
Provenance:

Sale, Rowley's Fine Art Auctioneers & Valuers, Newmarket, Suffolk, 20 November 2018, lot 889 (as Circle of Thomas Gainsborough)

The present lot is housed in a frame made by Isaac Gosset, originally intended for Thomas Gainsborough's portrait of Ralph Leycester.

Hugh Belsey has confirmed the attribution to Gainsborough Dupont and the provenance of the frame.

£6,000-8,000



38

39

ATTRIBUTED TO THOMAS BARDWELL (BRTISH 1704-1767)
NED BALDRY'S SHELL HORSE IN A LANDSCAPE
Oil on canvas
180 x 187 cm

Provenance:
Captain Suckling, Hampshire in 1910
Sale, Bonhams, *The Contents of the Old Rectory, Banningham, Norfolk,* 22-24 March 2004, lot 226, where purchased by Edric Van Vredenburgh
His Sale, Sotheby's London, 6 June 2006, lot 71, where purchased by Christopher Hodsoll
Sale, Bonhams, *The Christopher Hodsoll Collection,* 1 October 2019, lot 154

Literature:
Lt. Col. J.R.Harvey, Deer Hunting in Norfolk, Norwich, 1910, pp.13-18, ill.

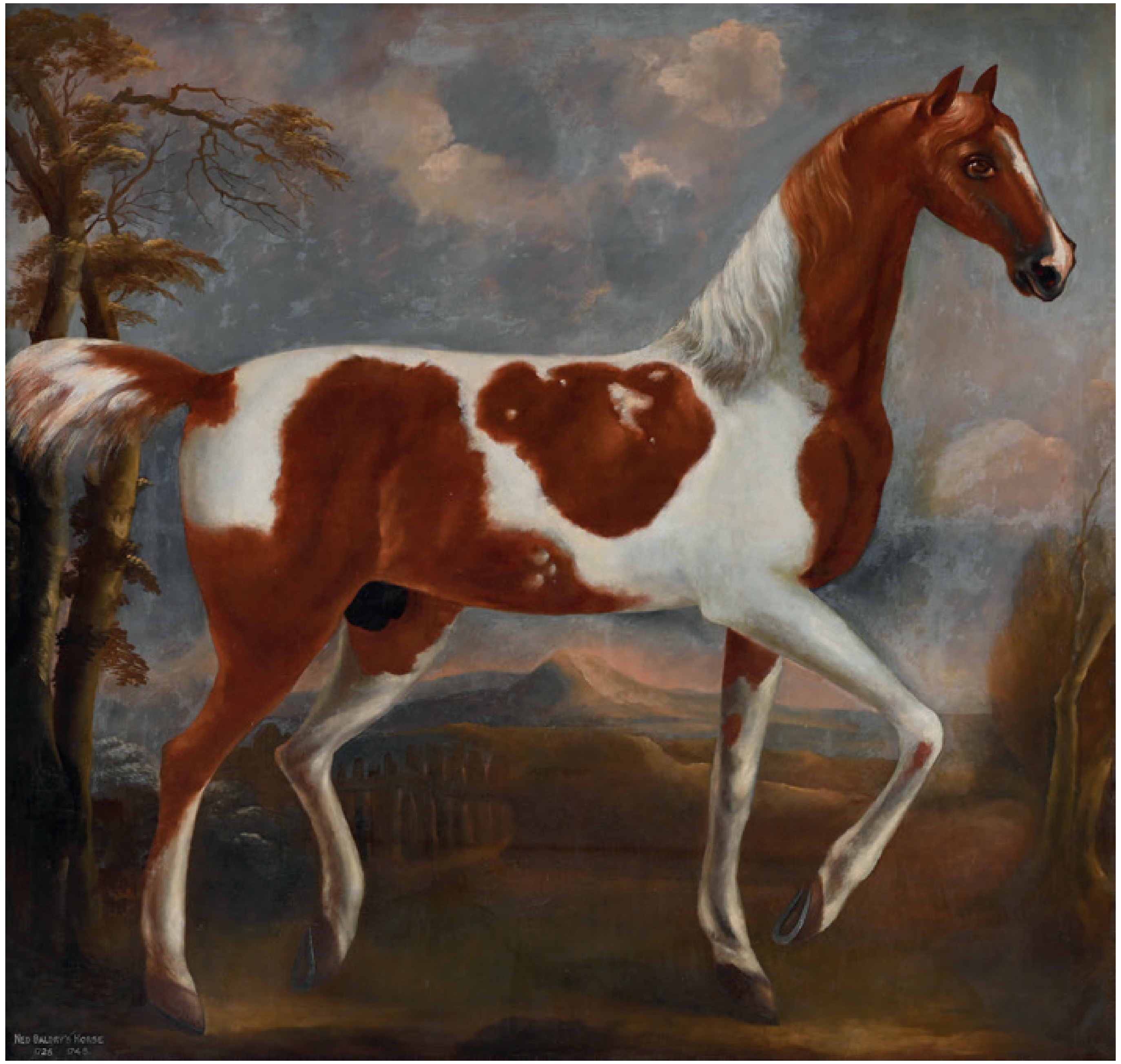
At the age of thirteen Edward Baldry (1705-1759) was taken on as an apprentice in the stables of Woodton Hall, Norfolk, the seat of the Suckling family, eventually rising to the role of huntsman of the Woodton Hunt. Lieutenant-Colonel J. R. Harvey's *Deer Hunting in Norfolk* (1910) details how Baldry bought an old mare at Bungay fair with the view to feed her to the hounds. He later decided against it and the following spring she produced a skewbald foal "marked may and white", termed "shelled" by Norfolk huntsmen. According to Harvey, the shell horse "grew up a splendid animal under Ned Baldry's able tuition and was kept for his sole riding."[1] Upon his death in 1747, Denzil Suckling bequeathed the huntsman "his fine pack of hounds and the old 'shelled horse', and ample funds for their maintenance."[2] Baldry went on to spend a couple of years hunting in Ireland and was received by the King at Versailles, where he entertained the court with English hunting traditions.

As East Anglian native, Thomas Bardwell undertook several commissions from the Suckling family and was likely related to their long-standing butler of seventy-four years, Thomas Bardwell (1622-1718/9), a portrait of whom was painted by the artist. Other works connected to the family include an early picture of *Woodton Hall* (ca. 1730) and the *Woodton Hunt* (before 1744), which features a portrait of Baldry with four other horsemen, as well as later pictures of various members of the Suckling family.

Bardwell was a painter with a successful and diverse oeuvre; he began his career decorating house interiors and later travelled across England and Scotland executing country house views, portraits and conversation pieces. Although he lacked formal training, in the 1720s he was employed by the sporting and topographical painter Peter Tillemans (c. 1684-1734) to paint Livermere Hall in Suffolk. Tillemans' influence on Bardwell is discernible; from his early painting of Hedenham Hall (1735) to the views of Adlington Hall (1761), the artist adopts Tillemans' distinctive equine staffage shown in his view of Chatsworth (1720s). At least two imposing equestrian portraits survive by Bardwell, one depicting William Nassau, 4th Earl of Rochford with a hunter and groom standing before Easton Park, Suffolk and the other of Henry Herbert, 10th Earl of Pembroke mounted on a bay horse before his ancestral seat, Wilton House, Wiltshire.

£40,000-60,000

[1] Lieutenant-Colonel J. R. Harvey, *Deer Hunting in Norfolk from the Earliest Times,* p.15
[2] Ibid, p.17



39

40
MARIA COSWAY (BRITISH 1759/60-1838)
PORTRAIT OF CAROLINE, PRINCESS OF WALES AND HER DAUGHTER, PRINCESS CHARLOTTE
Oil on panel
Later inscribed with sitter information (to panel verso)
61.5 x 51cm (24 x 20 in.)
In an elaborately carved frame

The heads purportedly later touched and altered by Sir Thomas Lawrence in 1801.

Provenance:
Gifted to Lady Glenbervie by Queen Caroline (then Princess Caroline)
The Hon. Frederick Sylvester North Douglas and Harriet Wrightson
Thence by descent at Weston Hall
Sale, Dreweatts, *Weston Hall and the Sitwells - A Family Legacy*, 16 November 2021, lot 46

Literature:
S. Lloyd, *Richard & Maria Cosway: Regency Artists of Taste and Fashion*, Edinburgh, 1995, no. 225, plate 72

This romantic painting by Maria Cosway (1760-1838) of Caroline of Brunswick, Princess of Wales (1768-1821), consort of George, Prince of Wales (later George IV, 1762-1830), with her daughter, Princess Charlotte Augusta (1796-1817), shows Caroline leaning against a statue of Britannia seated in profile, and Charlotte sitting on a lion *couchant*, which rests at Britannia's feet; St. Paul's Cathedral, London is in the background. The original giltwood frame is surmounted by the Prince of Wales's crest of the three ostrich feathers. By repute, it was a Royal gift from Princess Caroline to Catherine Anne Douglas, Lady Glenbervie (1760-1817), who was her Mistress of the Robes from 1809-20.

A label on the back bears the inscription:
'Caroline, Princess of Wales aged 32, and Princess Charlotte her daughter; designed and painted by Maria Cosway (wife of Mr Cosway), around 1800. The heads afterwards touched and altered by Lawrence in 1801. The Princess sat to both the painters. Given by HRH The Princess of Wales, Feb. 1801 to Lady Glenbervie when she was about to embark for the Cape of Good Hope'.

Although the painting is unsigned it is the exemplar for a mezzotint ; an example is in the Royal Collection (RCIN 605385), the artist is inscribed to the left: 'Maria Cosway pinxit.'; the engraver to the right: 'S.W. Reynolds sculpt.', and below the publisher 'London, Published May 1 1801, at R ACKERMANN'S Repository of Arts, No.101, Strand'. Another copy is in the British Museum (1902,1011.3809).

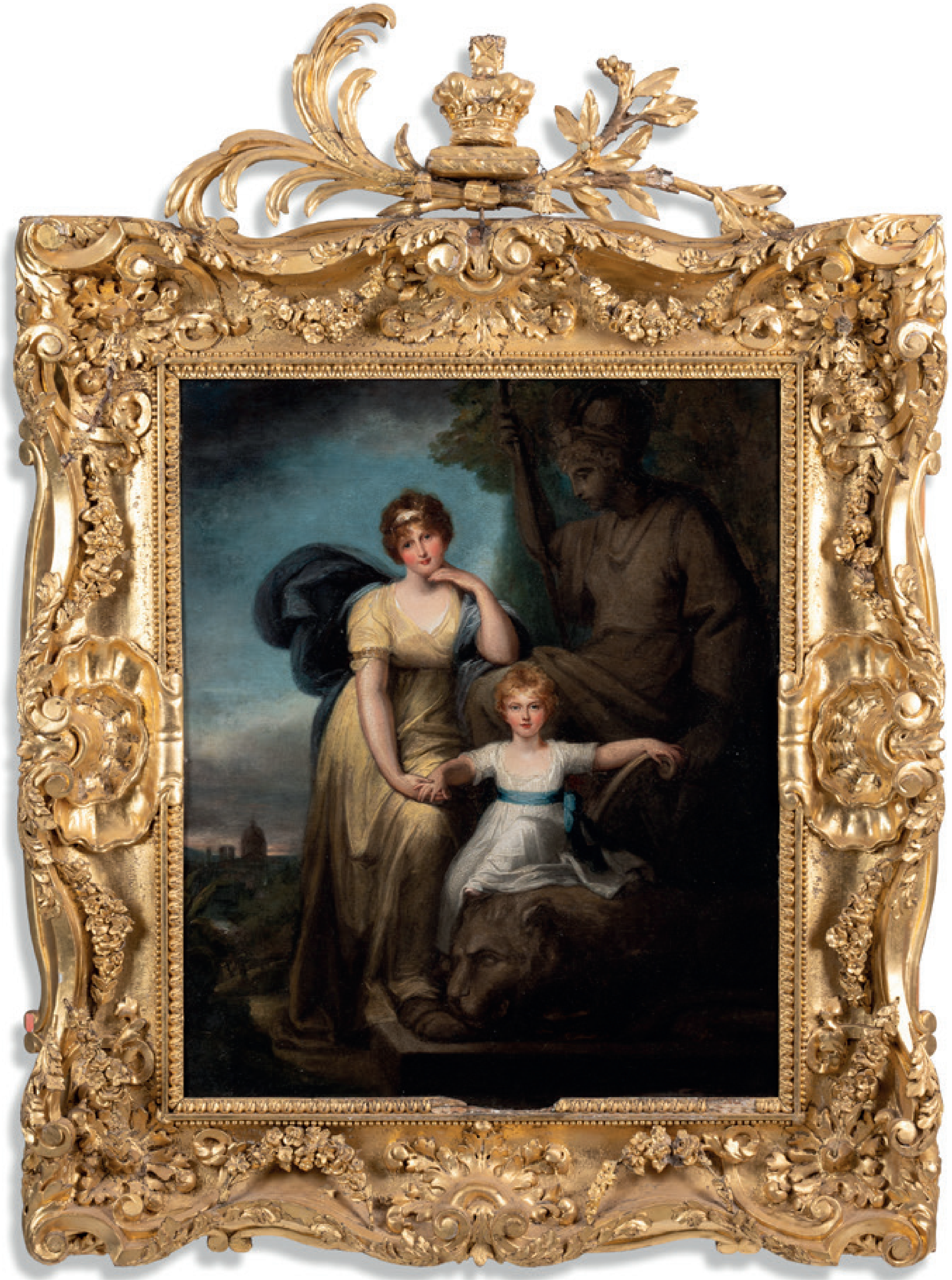
The choice of Maria Cosway as artist was undoubtedly due to the close friendship that existed between Maria and her husband Richard, a leading portrait painter of the Regency period, with the Prince. In 1785, Richard was appointed Principal Painter to the Prince, and the Prince and the *bon ton* were frequent visitors at Maria's glittering *salons* and concerts at Schomberg House, 80-82 Pall Mall, London. That the Princess might ask Sir Thomas Lawrence (1769-1830) to re-touch the faces of this painting because she was unhappy with the original is feasible. Lawrence was the most celebrated portraitist of his age, and patronised by international statesmen and society figures as well as royalty and military leaders. He was a favourite of the Princess, painting her at least three times, including another painting of her and her daughter (1801-2), which survives in the Royal Collection (RCIN 407292). It shows the Princess playing a harp watched over by a shadowy bust of Minerva, patroness of the arts; Caroline tunes her harp and prepares to play the music offered up by her daughter Charlotte.

In 1806, the conduct of Lawrence and the Princess while it was being painted was scrutinised during the 'Delicate Investigation'. A commission of Cabinet ministers assessed the allegations that the Princess had had an adulterous affair with, amongst others, Lawrence. The Princess stated that Lawrence 'stayed a few nights, that by early rising, he might begin painting on the picture before the Princess Charlotte (who as her residence was at that time at Shooter's Hill, was enabled to come early) or myself came to sit'.

Catherine Anne Douglas, Lady Glenbervie, is recorded as Mistress of the Robes to Caroline, Princess of Wales from 1809-20. Her spouse, Sylvester Douglas, 1st Baron Glenbervie (1743-1823), was offered the prospect of becoming governor of the Cape in September 1796, and again in January 1800, which he initially refused. In October 1800, he was again proposed for the Cape but political circumstances prevented the appointment. Therefore, while the label on the back of this painting mentions Lord Glenbervie and the Cape, it seems more likely that the Princess gifted the painting offered here during Lady Glenbervie's term as Mistress of the Robes. This supposition is reinforced by the Lawrence painting discussed above, which was originally painted for a Mistress of the Robes, Anne, Marchioness Townshend (her appointment between 1795 and 1808).

This present lot arrived at Weston Hall through the marriage of Lord and Lady Glenbervie's son, Frederick Sylvester North Douglas (1791-1819), politician and classical scholar, to Harriet Wrightson (d. 1864), eldest daughter of William Wrightson of Cusworth, Yorkshire; Harriet inherited Weston Hall through her aunt, Mary Heber, in 1809.

£20,000-30,000



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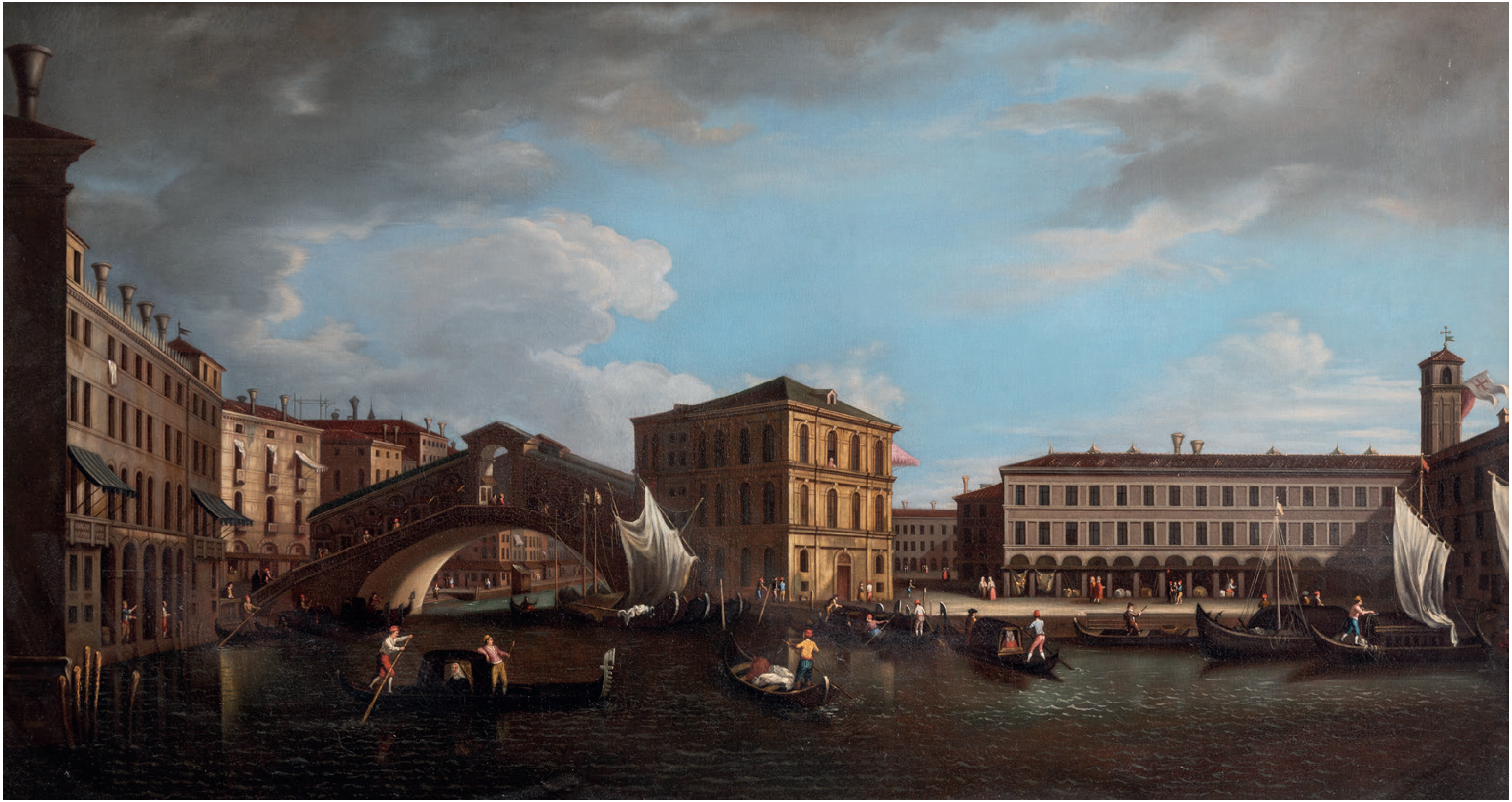


41

41

CARL GLOCKER (GERMAN 19TH CENTURY)

THE GRAND CANAL, VENICE

Oil on canvas

Signed, indistinctly dated '18[?][?] and inscribed AUGSBERG *** CANALETTO' (lower left)

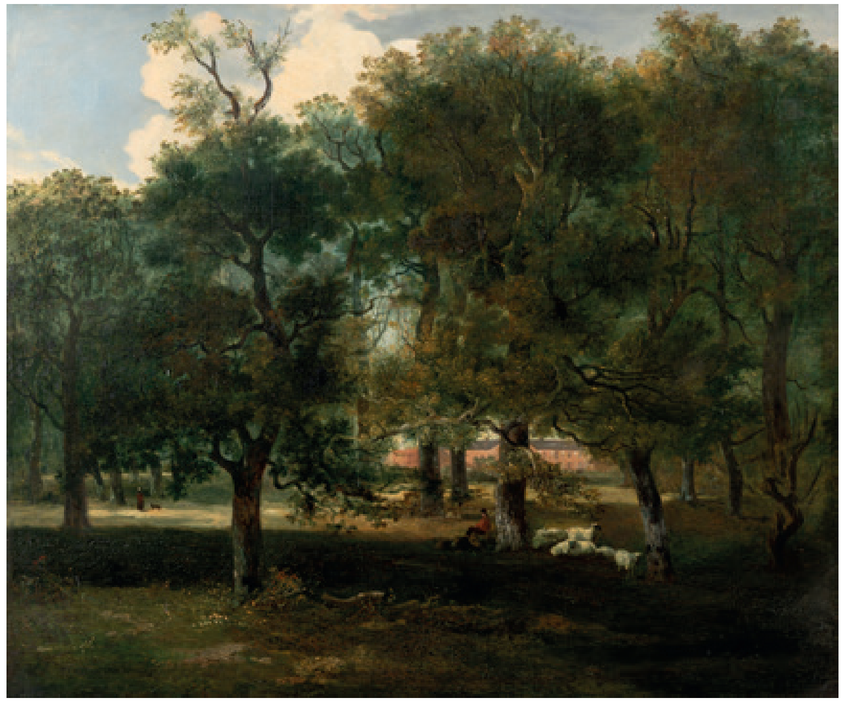
82 x 152.5cm (32¼ x 60 in.)

Provenance:

Sale, Neumeister Auktion, Munich, 18 March 2005, lot 327 [?]

Sale, Hempel, lot?

£8,000-12,000



42

42

AFTER JOHN CROME

THE MILL AT STOKE HOLY CROSS, NORWICH

Oil on canvas

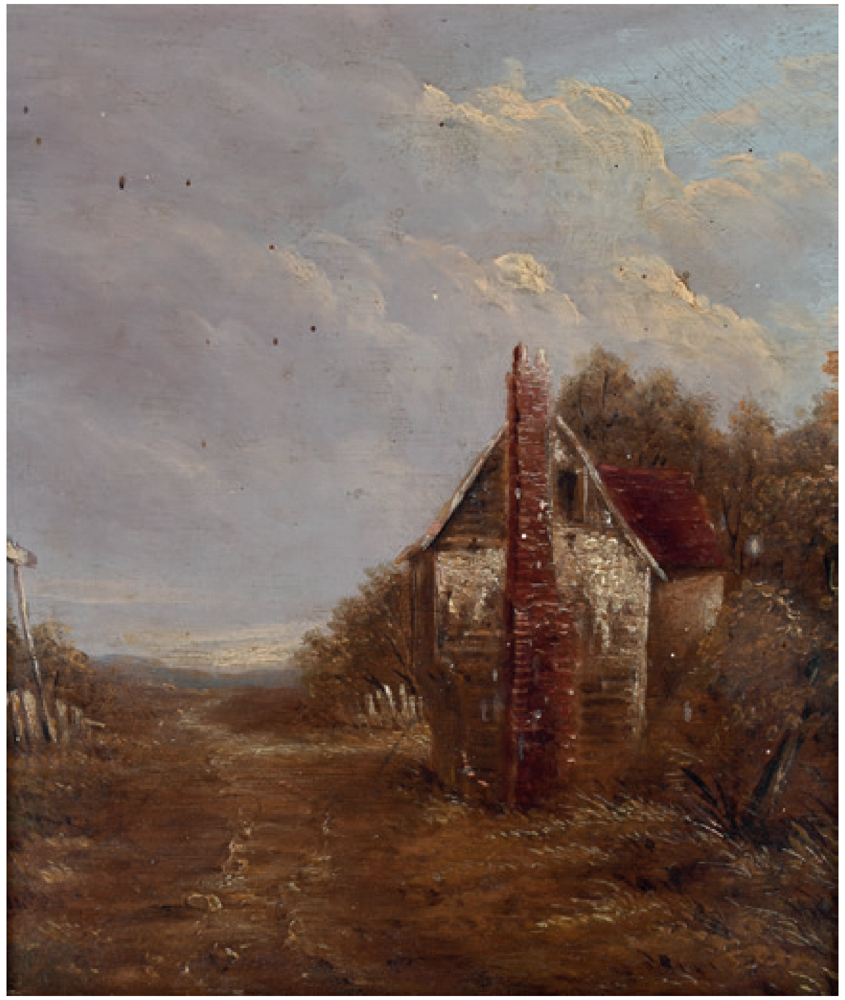
62 x 75cm (24¼ x 29½ in.)

Provenance:

Coleman Collection

Sale, Sworders

£1,000-1,500



43 (Part lot)

43

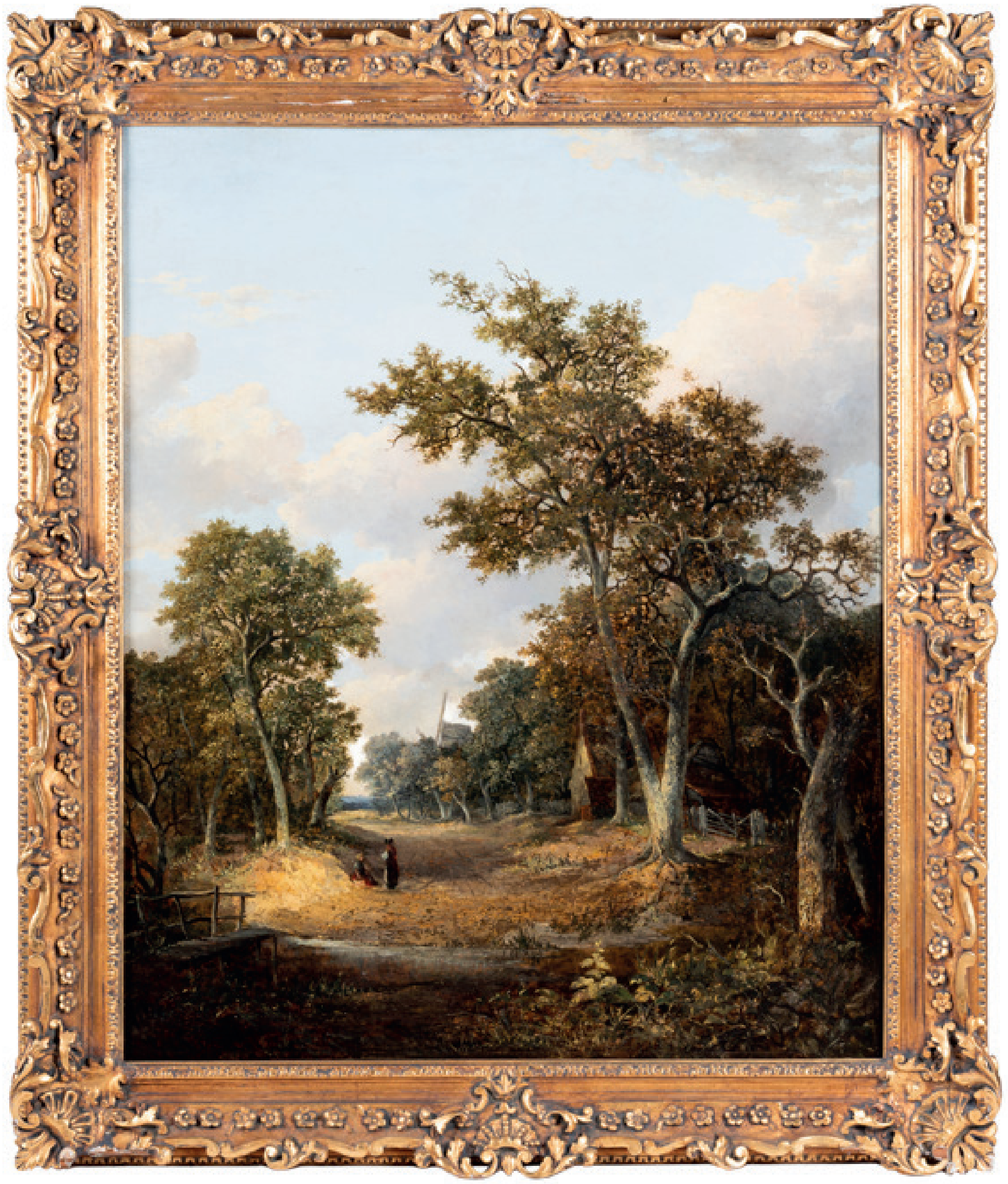
NORWICH SCHOOL (19TH CENTURY)

A HOUSE ON A TRACK

Oilon panel

19.5 x 17cm (7½ x 6½ in.)

£800-1,200



43 A

43 A

ATTRIBUTED TO JOHN CROME THE ELDER (BRITISH 1768-1821)

VIEW AT HETHERSETT FOUR MILES FROM NORWICH

Oil on canvas

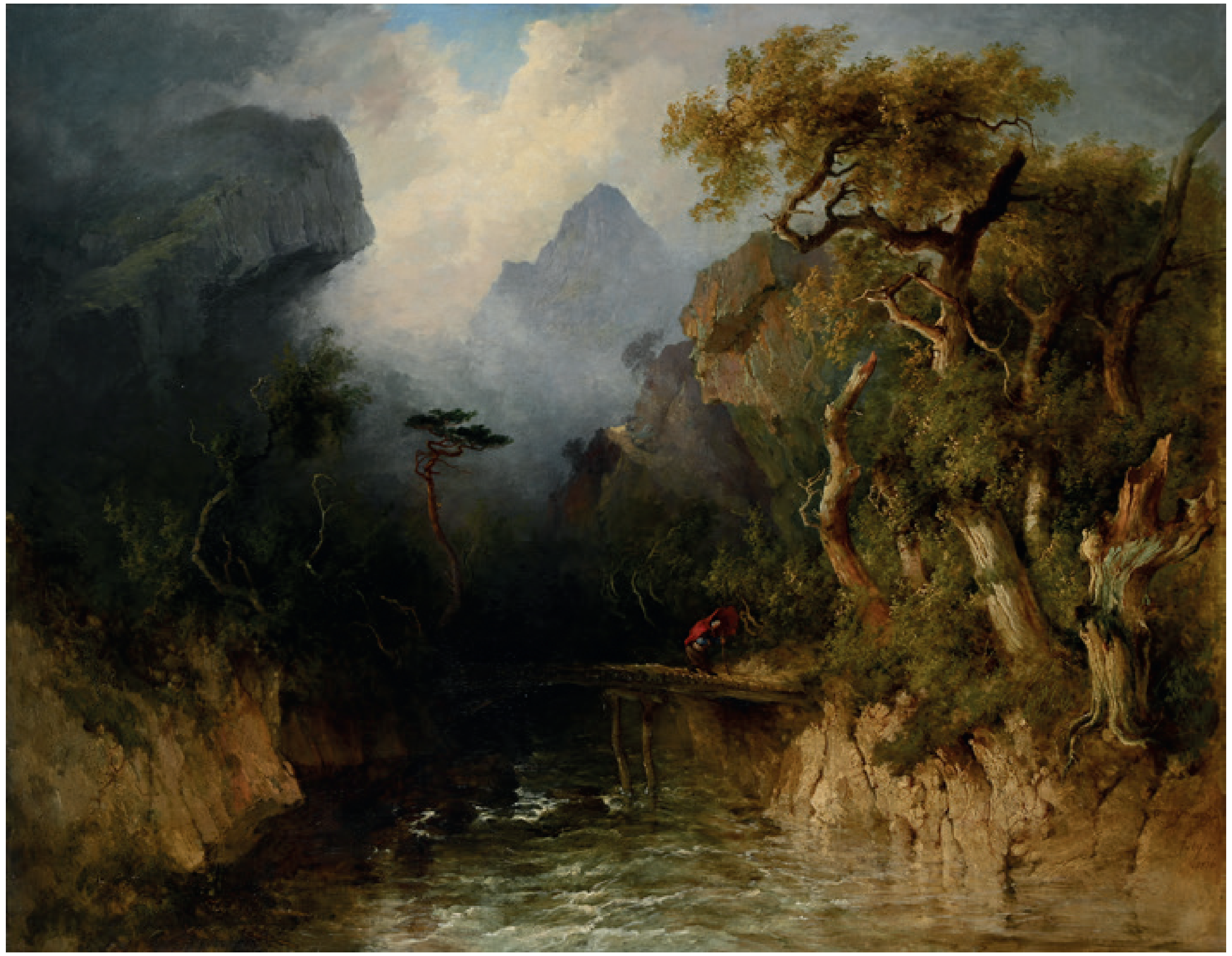
Titled on a 19th-century handwritten label (verso)

124.5 x 101.5cm (49 x 39¾ in.)

Provenance:

Sale, Doyle, New York, 31 October 2018, lot 84

£2,000-3,000



44

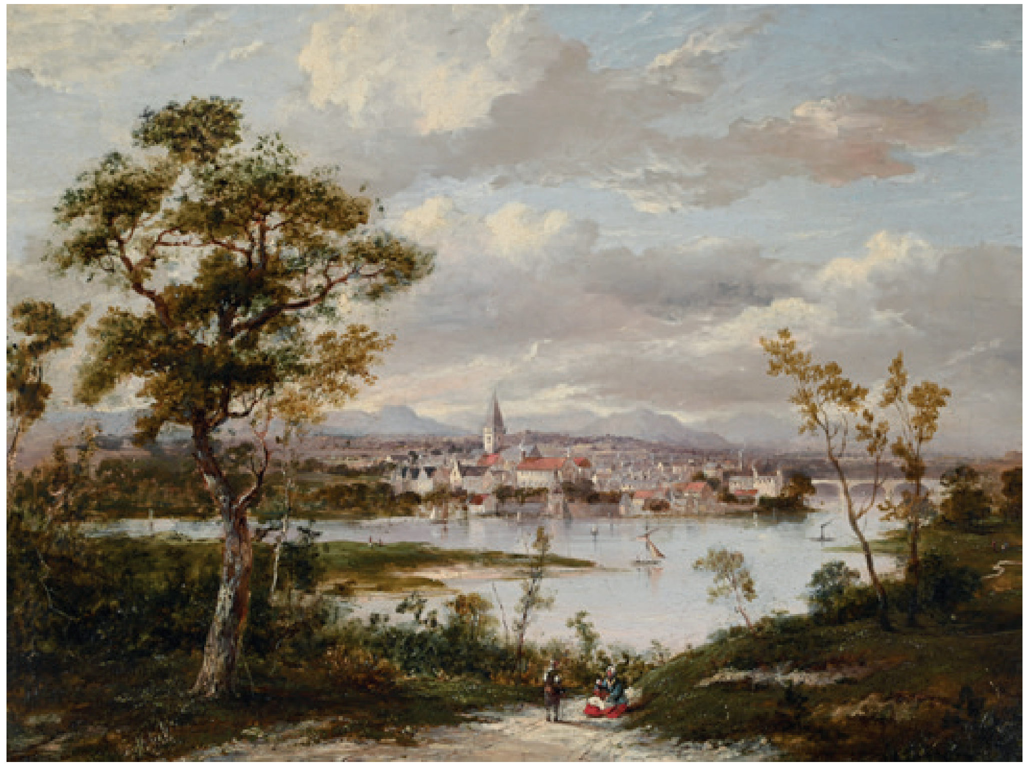
44
ANNE GIBSON (BENNETT) NASMYTH (SCOTTISH 1798-1874)
WOODED RIVER LANDSCAPE WITH FIGURES
Oil on canvas
Signed and dated 'July 20th 1836' (lower right)
70 x 90cm (27½ x 35¼ in.)

Provenance:
Malcom Innes Gallery, London & Edinburgh
Sale, Lyon & Turnbull, 8 December 2022, lot 111

£4,000-6,000

45
ANNE GIBSON (BENNETT) NASMYTH (SCOTTISH 1798-1874)
PERTH
Oil on panel
30 x 40cm (11¾ x 15½ in.)

£2,000-3,000

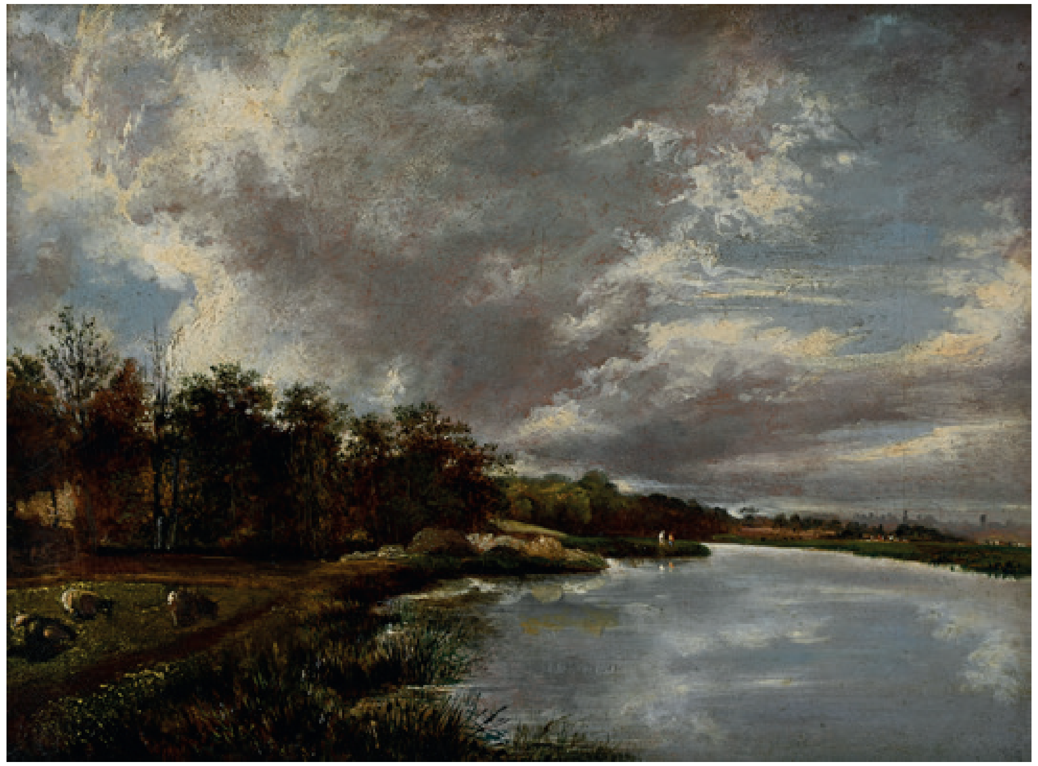


45

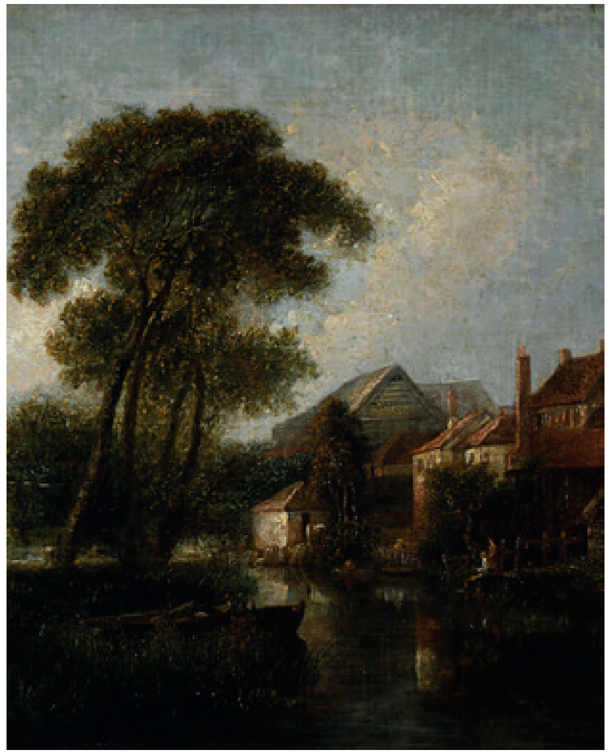
45A
JOSEPH STANNARD (BRITISH 1797-1830)
THE MARL STAITHE, WHITLIINGHAM, NEAR NORWICH
Oil on panel
30 x 39cm (11¾ x 15¼ in.)

Exhibited:
London, Burlington House, *Royal Academy Exhibition of Art by the Old Masters*, 1891

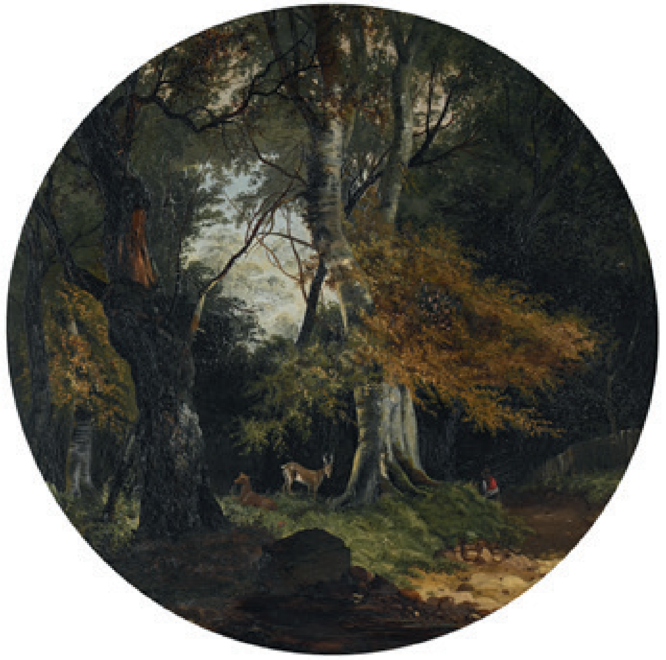
£800-1,200



45A



46



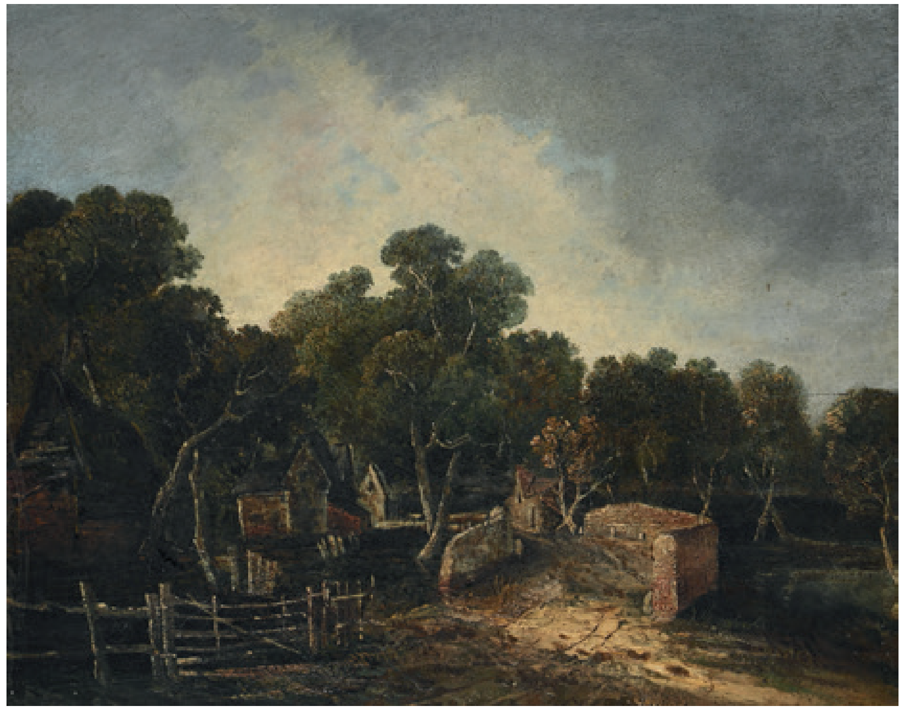
47

46
ATTRIBUTED TO DAVID DODGSON (BRITISH 1798-1864)
HOUSES IN A WOODED LANDSCAPE
Oil on canvas laid to board
47 x 39.5cm (18½ x 15½ in.)

£600-800

47
ATTRIBUTED TO HENRY LADBROKE (BRITISH 1800-1870)
DEER IN A FOREST
Oil on canvas, tondo
44.5cm (17½ in.) diameter

£500-700

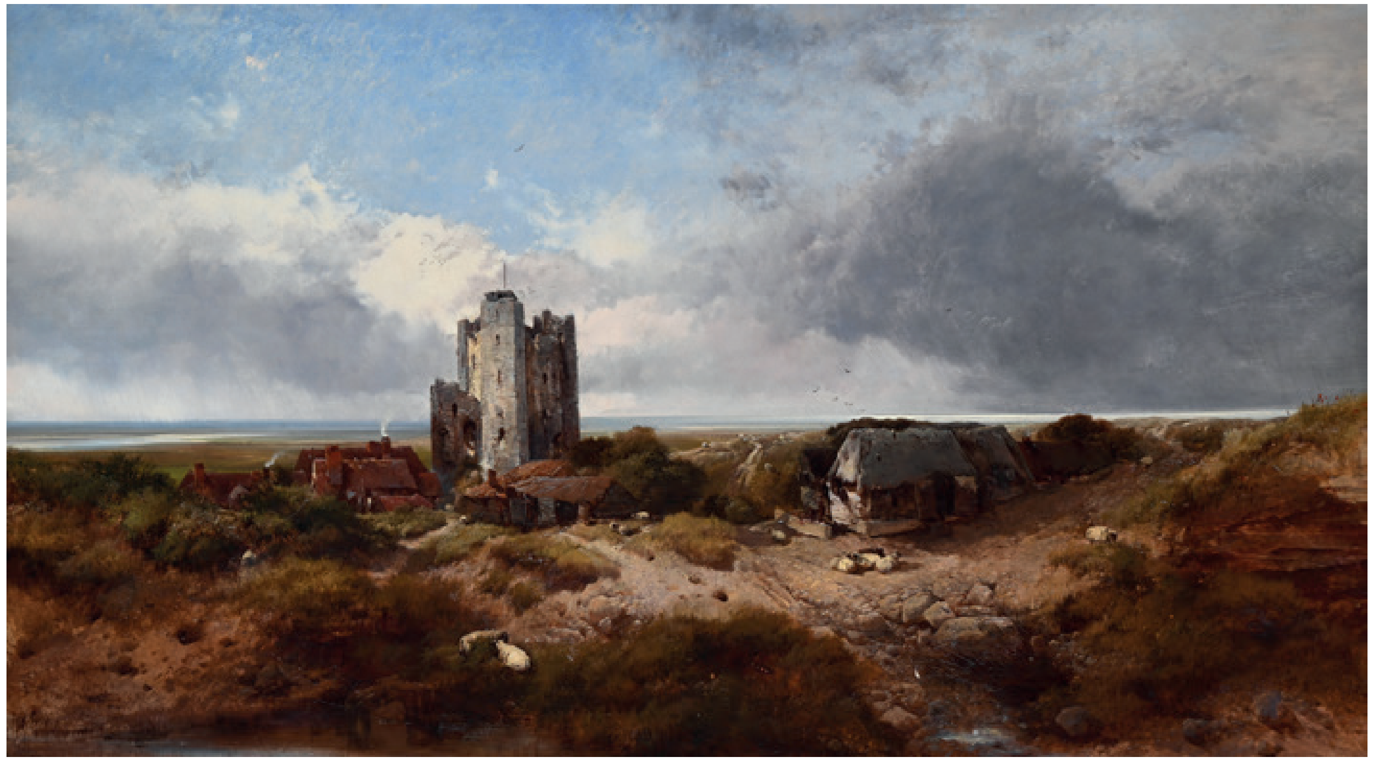


48

48
CIRCLE OF JOHN BERNEY CROME (BRITISH 1794-1842)
COTTAGE BY A RIVER
Oil on panel
40 x 50cm (15½ x 19½ in.)

Provenance:
Mandell's Gallery, Norfolk

£1,000-1,500



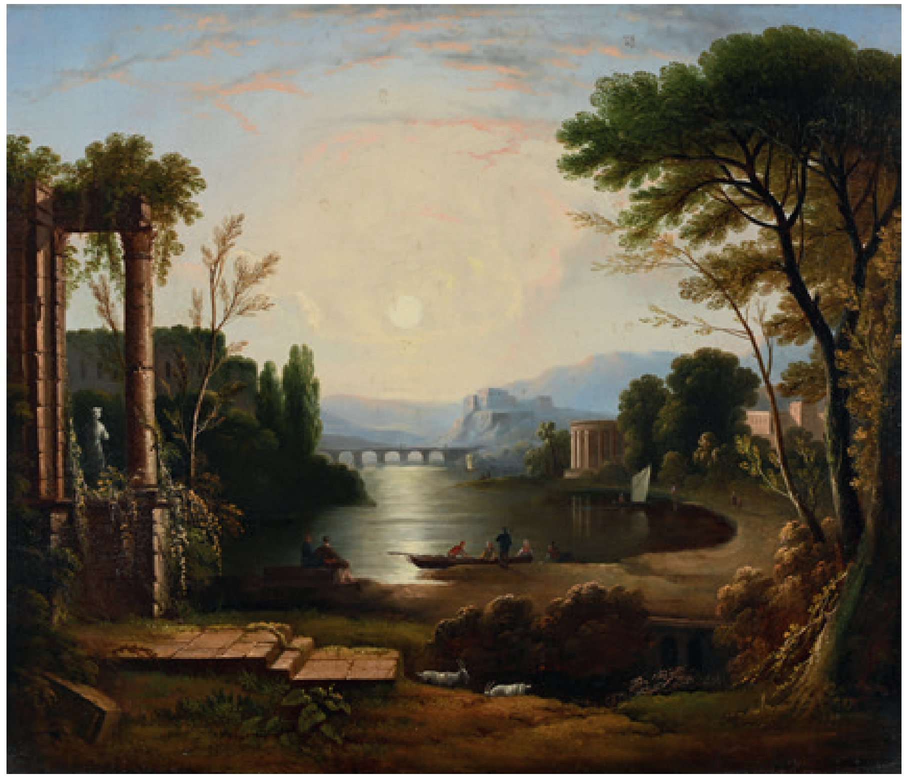
49

49
HENRY BRIGHT (BRITISH 1810/14-1873)
ORFORD CASTLE, SUFFOLK
Oil on canvas
61 x 108cm (24 x 42½ in.)

£3,000-5,000

50
FOLLOWER OF GEORGE BARRET JUNIOR
AN ITALIANATE LAKE LANDSCAPE
Oil on canvas
51 x 61cm (20 x 24 in.)

£1,000-1,500



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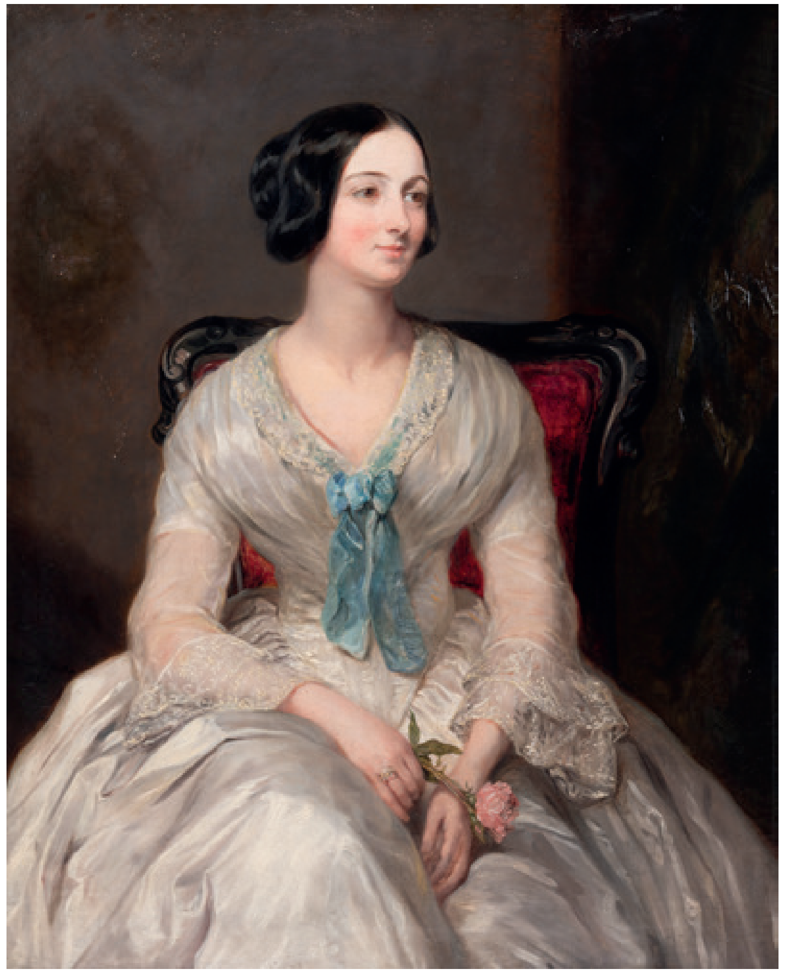


51

51

MARGARET SARAH CARPENTER (BRITISH 1793-1872)
PORTRAIT OF MRS SIMPSON AS A YOUNG WOMAN
Oil on canvas
Signed and dated '1850' (lower left)
108 x 86cm (42½ x 33¾ in.)

Provenance:
Sale, Bonhams, London, *The Contents of the Old Rectory, Banningham, Norfolk*, 22-24 March 2004, lot 251
Sale, Sworders, Stansted Mountfitchet, *Old Master, British and European Art*, 25 June, 2024, lot 142

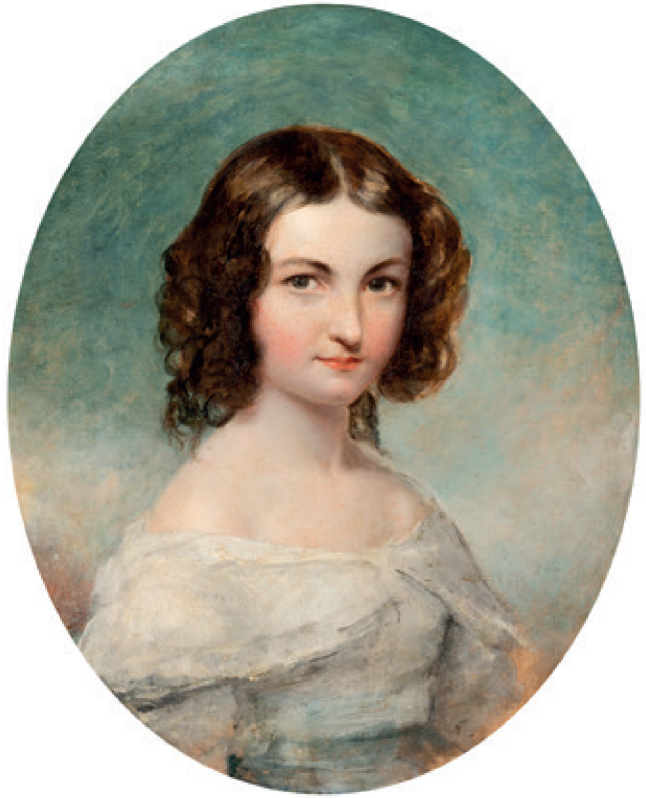
£3,000-5,000

52

CIRCLE OF MARGARET SARAH CARPENTER (BRITISH 1793-1872)
PORTRAIT OF A GIRL TRADITIONALLY IDENTIFIED AS A MEMBER OF THE MEUX FAMILY
Oil on canvas, framed oval
61 x 51cm (24 x 20 in.)

Provenance:
Sale, Sworders, Stansted Mountfitchet, *Old Master, British and European Art*, 25 June 2024, lot 146

£400-600



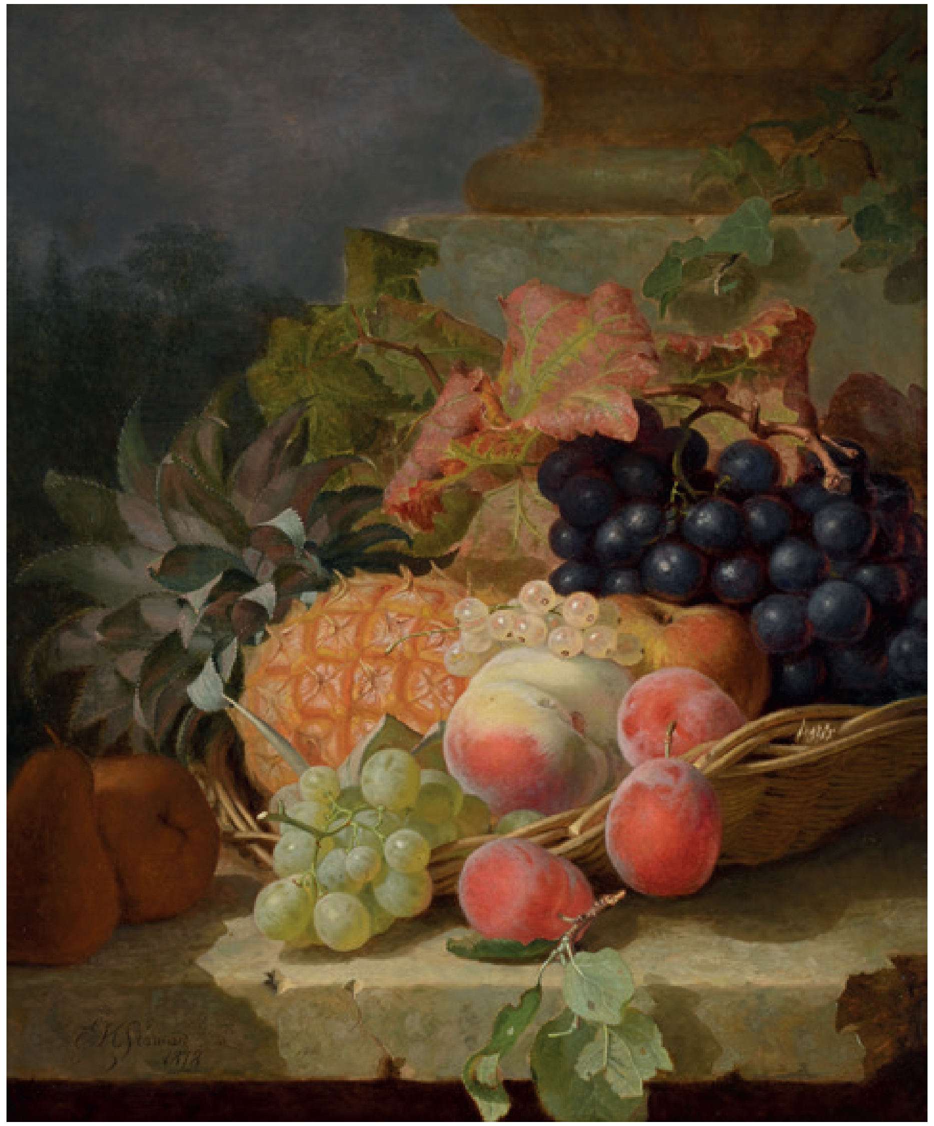
52

53

ELOISE HARRIET STANNARD
(BRITISH BORN CIRCA 1829-1915)
STILL LIFE OF PINEAPPLE, PEACHES, GRAPES AND PEARS
Oil on canvas
Signed and dated '1878' (lower left)
45 x 37cm (17½ x 14½ in.)

Provenance:
The Bank House Gallery, Norwich

£2,000-3,000

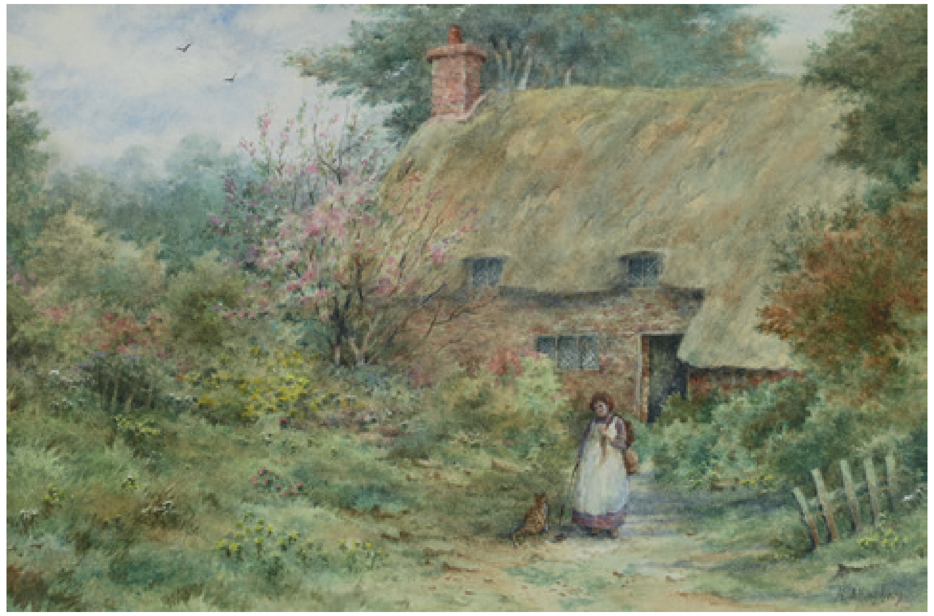


53

54

HELEN ALLINGHAM
(BRITISH 1848-1926)
TWO DUCKS OUTSIDE A COTTAGE
Watercolour
Signed (lower right)
20.5 x 30cm (8 x 11¾ in.)

£600-800



54

VARIOUS PROPERTIES

55

ITALIAN SCHOOL, POSSIBLY LIGURIAN (CIRCA 1500)

ALTARPIECE WITH SAINT ANTHONY OF PADUA AND DONORS AS CENTREPIECE, WITH OTHER SAINTS AND CRUCIFIXION

Oil and gilt-ground on panel
The lower panels inscribed with identifying inscriptions
240 x 190cm (94¼ x 74¾ in.)
In an elaborate carved and gilt wood frame

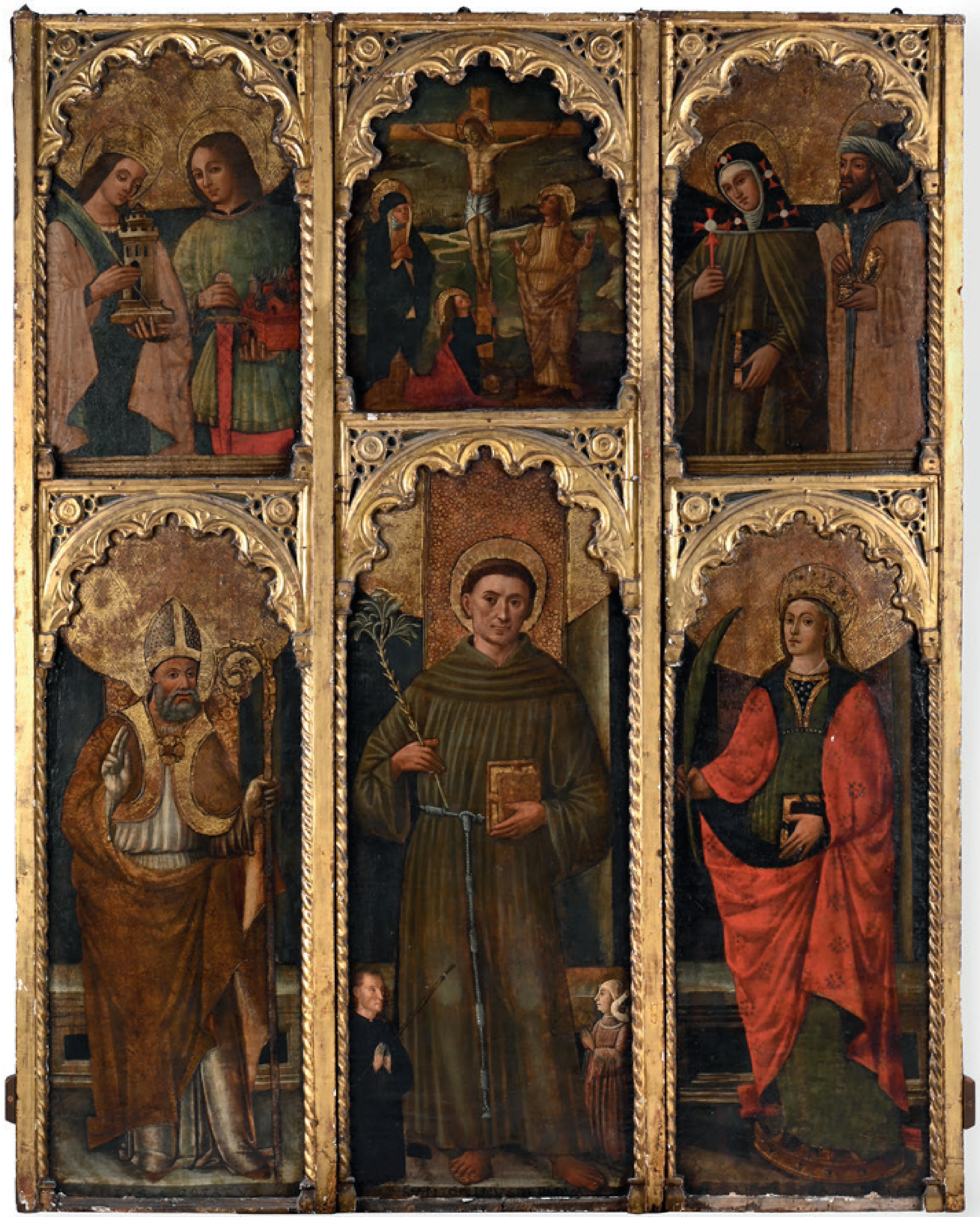
Provenance:
The gift of Lady Russell of Killowen to the Convent at Cavendish Square, London then moved to Mayfield, East Sussex to avoid damage from pollution

Polyptych altarpiece section, upper section, left to right:
St. Barbara with possibly St. Venantius
87cms by 52 cm (sight size)
Crucifixion with Our Lady, St. John and St. Mary Magdalen
70cms by 57cms (sight size)
St. Clare with St. Cosmos
87cms by 51cms (sight size)

Lower section, left to tight:
Bishop St. Gothard
138cms by 51cms (sight size)
St. Antony of Padua, with the donor and his wife
150cms by 57cms (sight size)
St. Catherine of Alexandria
137cms by 51cms (sight size)

The altarpiece was likely executed by a Ligurian artist who appears to have been influenced by the work of Ludovico Brea (c. 1450 - c. 1525), a key figure in the region's artistic tradition during the late 15th and early 16th centuries. The presence of Saint Gottardo further supports this attribution, as he was a bishop saint venerated in several small towns throughout the Ligurian region.

£15,000-20,000



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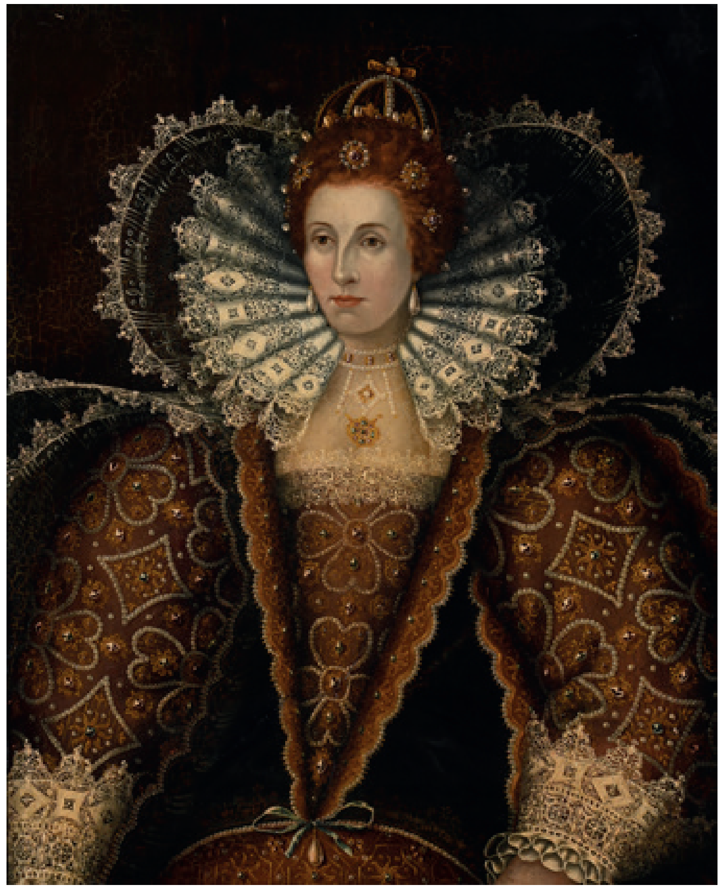

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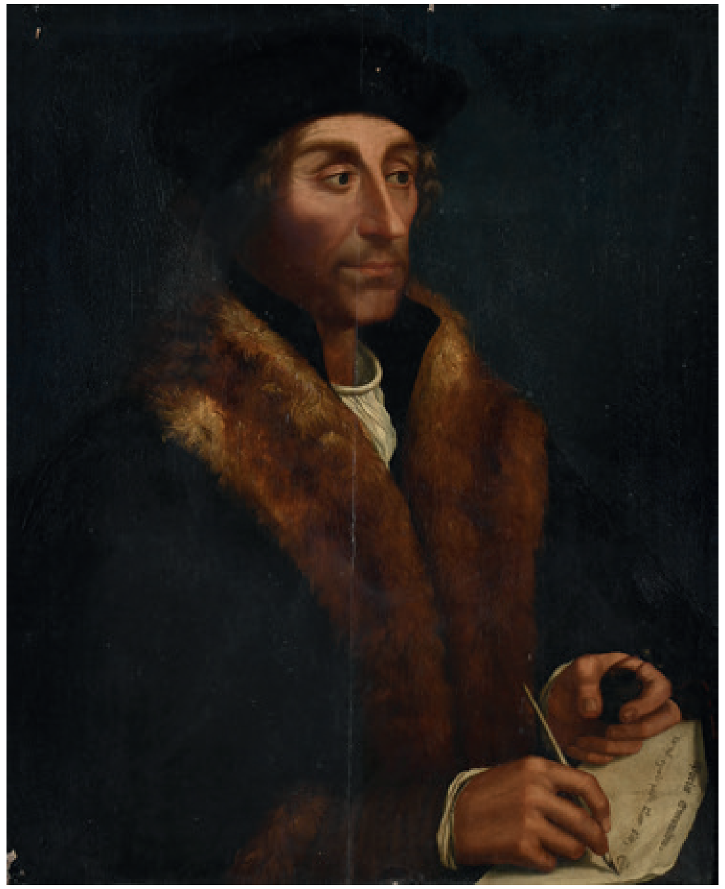


57

56

ENGLISH SCHOOL (LATE 18TH CENTURY)

PORTRAIT OF QUEEN ELIZABETH

Oil on panel

55 x 45cm (21½ x 17½ in.)

£800-1,200

57

MANNER OF HANS HOLBEIN

PORTRAIT OF ERASMUS OF ROTTERDAM

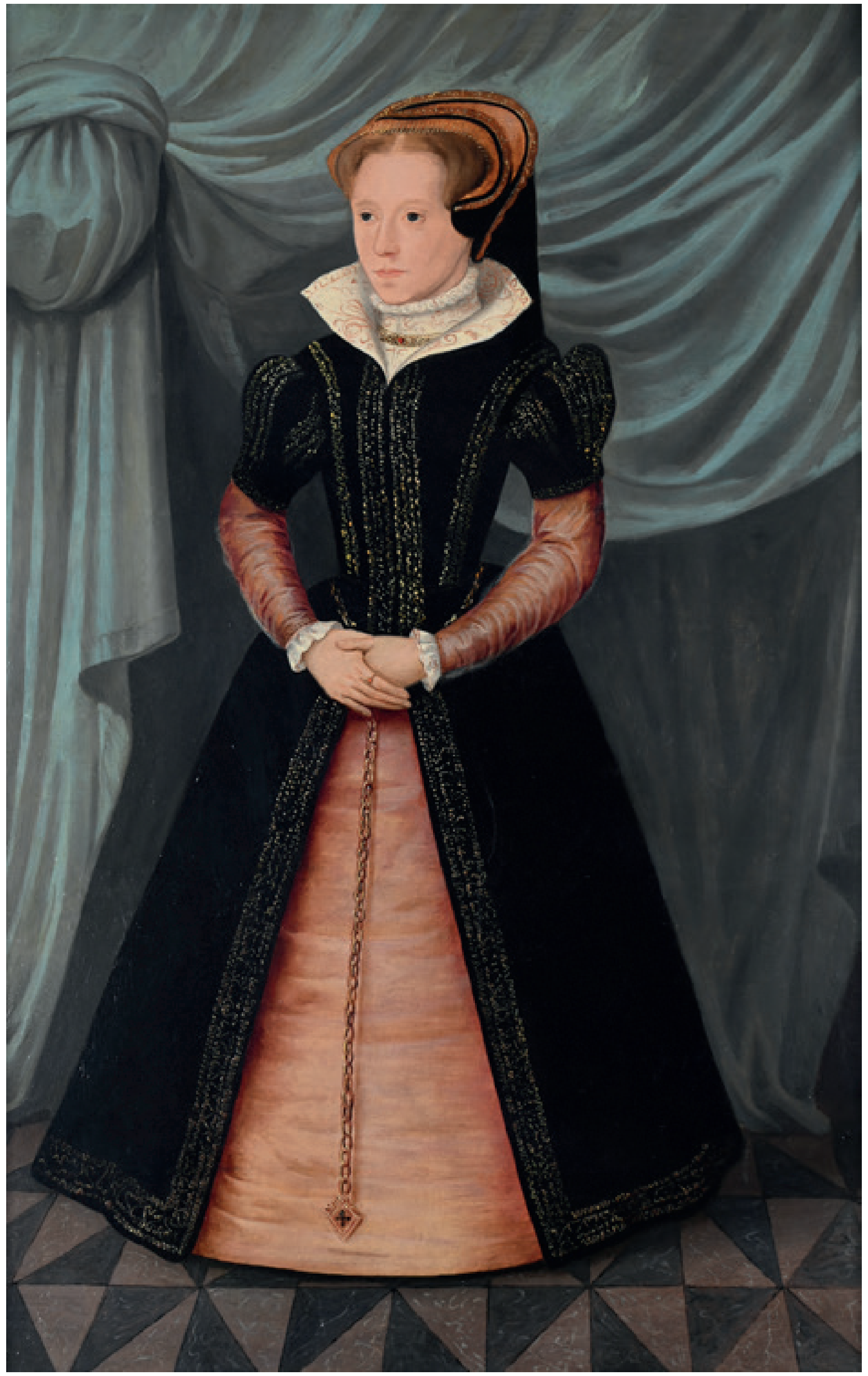
Oil on panel

69 x 56cm (27 x 22 in.)

Provenance:

Dillington Park, Somerset

£700-1,000



58

58

MANNER OF HANS EWORTH

PORTRAIT OF MARY TUDOR, STANDING

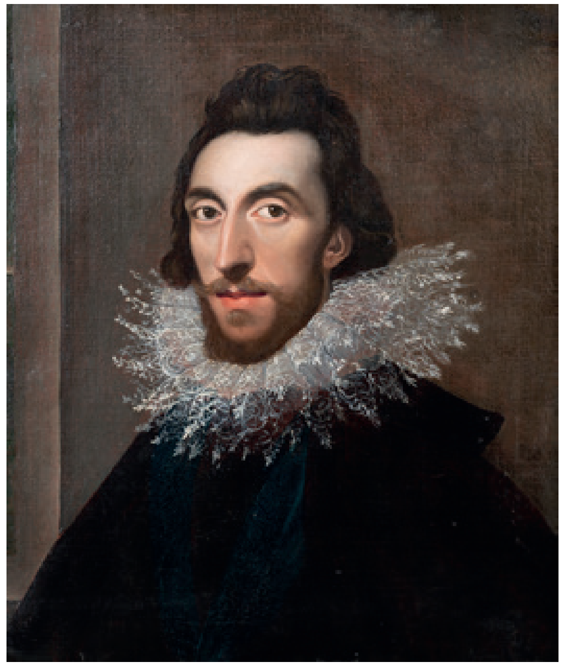
Oil on panel

68.5 x 43cm (26¾ x 16¾ in.)

Provenance:

The Earl of Carlisle, Naworth Castle, Cumbria

£4,000-6,000

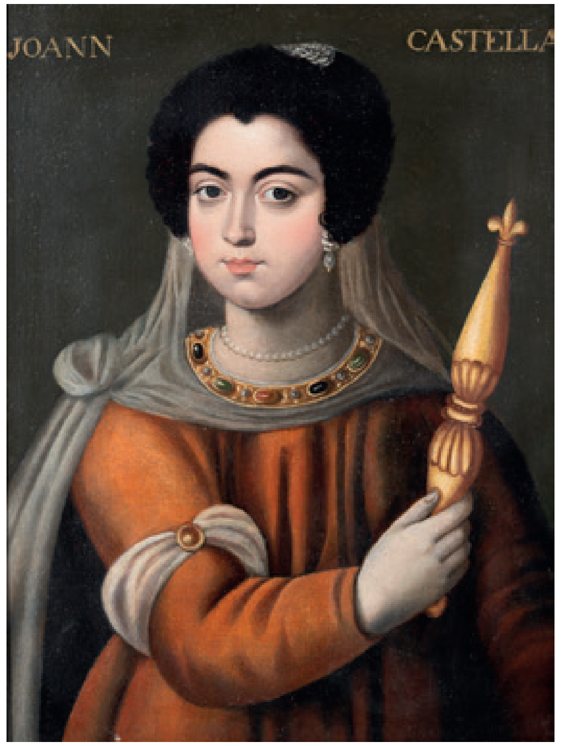


59

60

MANNER OF LAVINIA FONTANA
PORTRAIT OF A MAN WEARING A RUFF
Oil on slate, tondo
With date '1573' (centre left and right)
4.5 x 4.5cm (1¾ x 1¾ in.)

£400-600



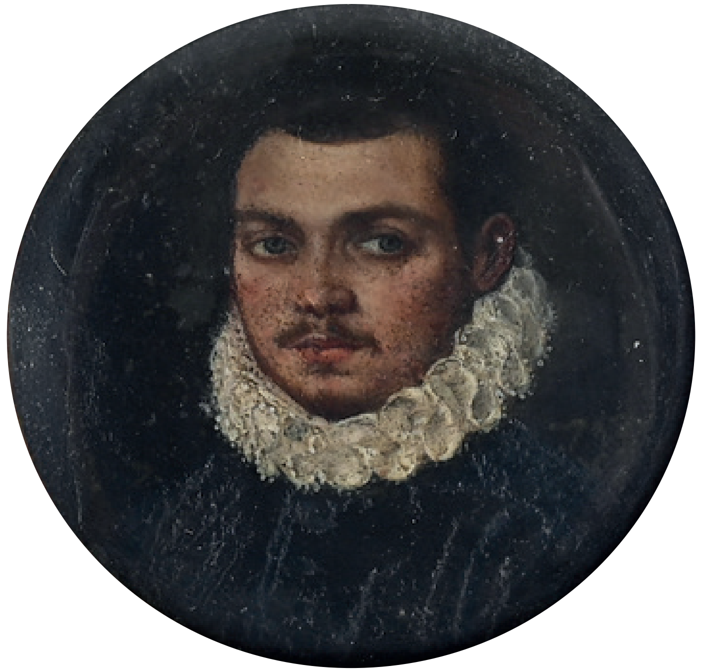
61

59

FOLLOWER OF DANIEL MYTENS
PORTRAIT OF A GENTLEMAN TRADITIONALLY IDENTIFIED AS SIR PHILLIP HARCOURT (1638-1688) OF STANTON HARCOURT, OXFORDSHIRE
66 x 57cm (25 x 22¼ in.)

Provenance:
Property of the sitter's Father-in-law, John Lee of Ankerwyke, Bucks (according to handwritten label attached verso)
The collection of Micheál & Elizabeth Feller
Their sale, Woolley & Wallis, Salisbury, *Upper Slaughter Manor, The Collection of Micheál and Elizabeth Feller*, Day 1, 9 November 2021, lot 396

£1,000-1,500



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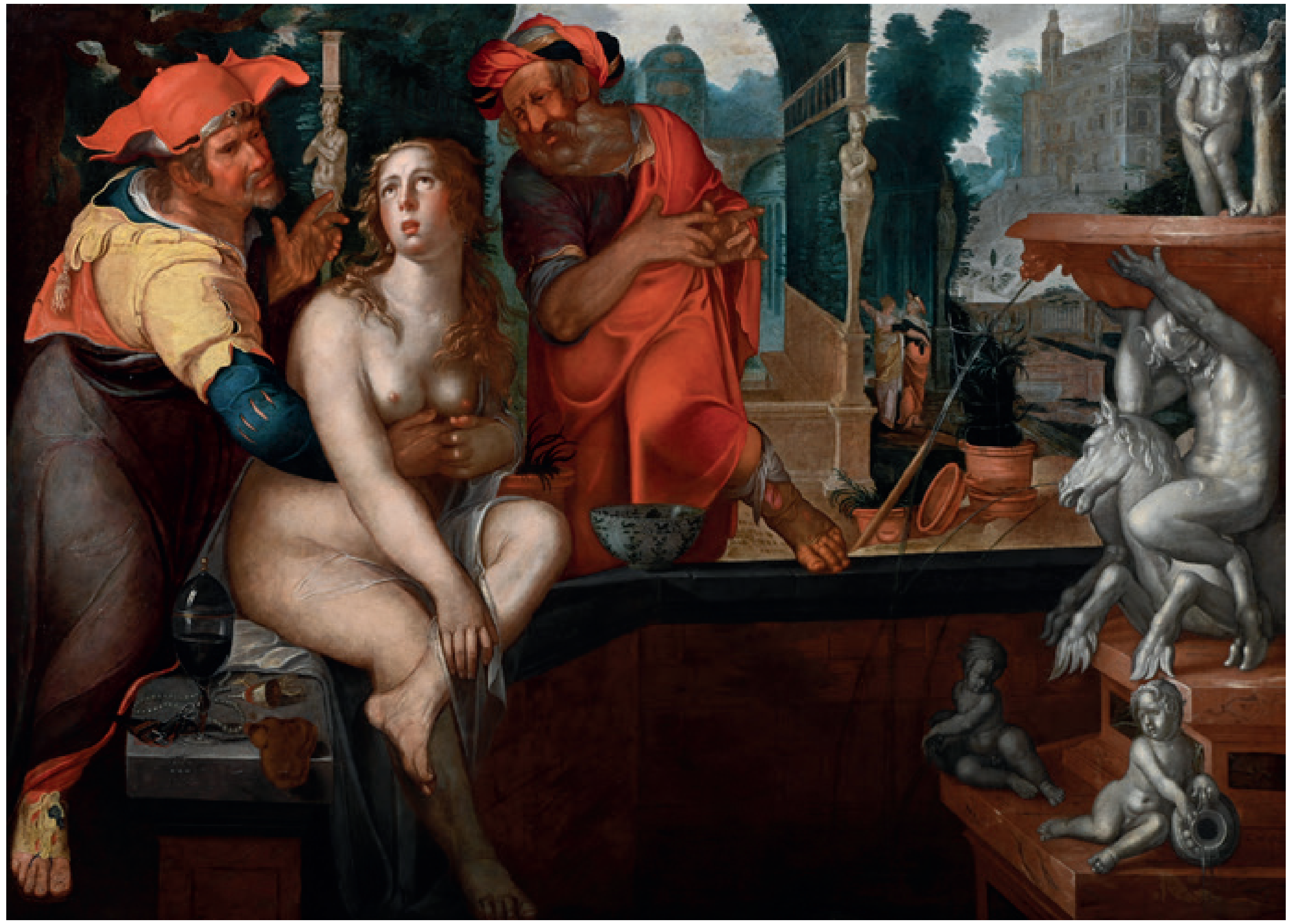
61

SPANISH SCHOOL (18TH CENTURY)
PORTRAIT OF JOANNA OF CASTILE (1479-1555)
Oil on canvas
62 x 49cm (24¼ x 19¼ in.)

£800-1,200



62

62

AFTER JOACHIM WTEWAEL (17TH CENTURY)
SUSANNA AND THE ELDERS
Oil on canvas
Signed with initials 'C. V. M.' (lower right, to fountain)
115.5 x 159.5cm (45¼ x 62¾ in.)

Wtewael painted two versions of the work-one held in the Collection of the Municipal Museums of Gouda, and the other at the Musée d'Arras.

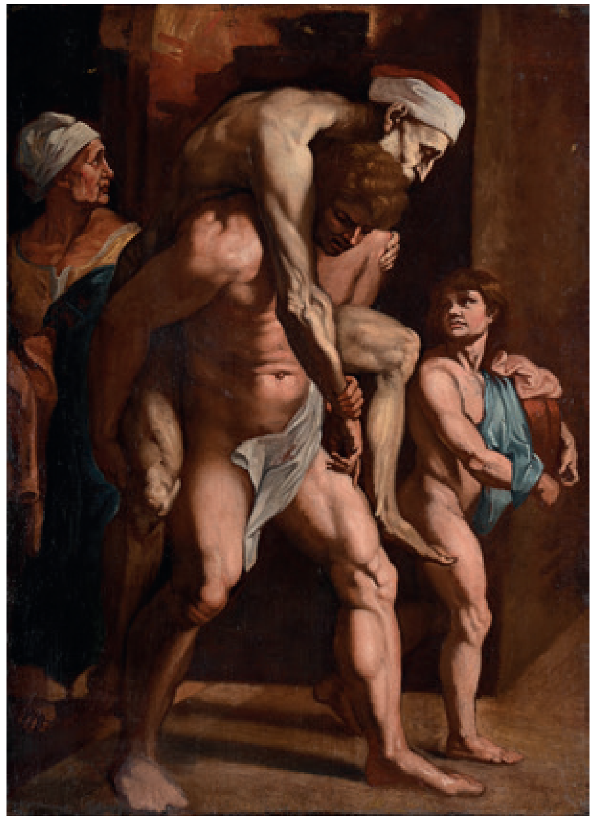
£5,000-7,000

63

AFTER RAFFAELLO SANZIO, CALLED RAPHAEL
AENEAS CARRYING ANCHISES
Oil on canvas
96.5 x 69.6cm (37 x 27¼ in.)

After Raphael's fresco of *The Fire in the Borgo*, Vatican City

£600-800



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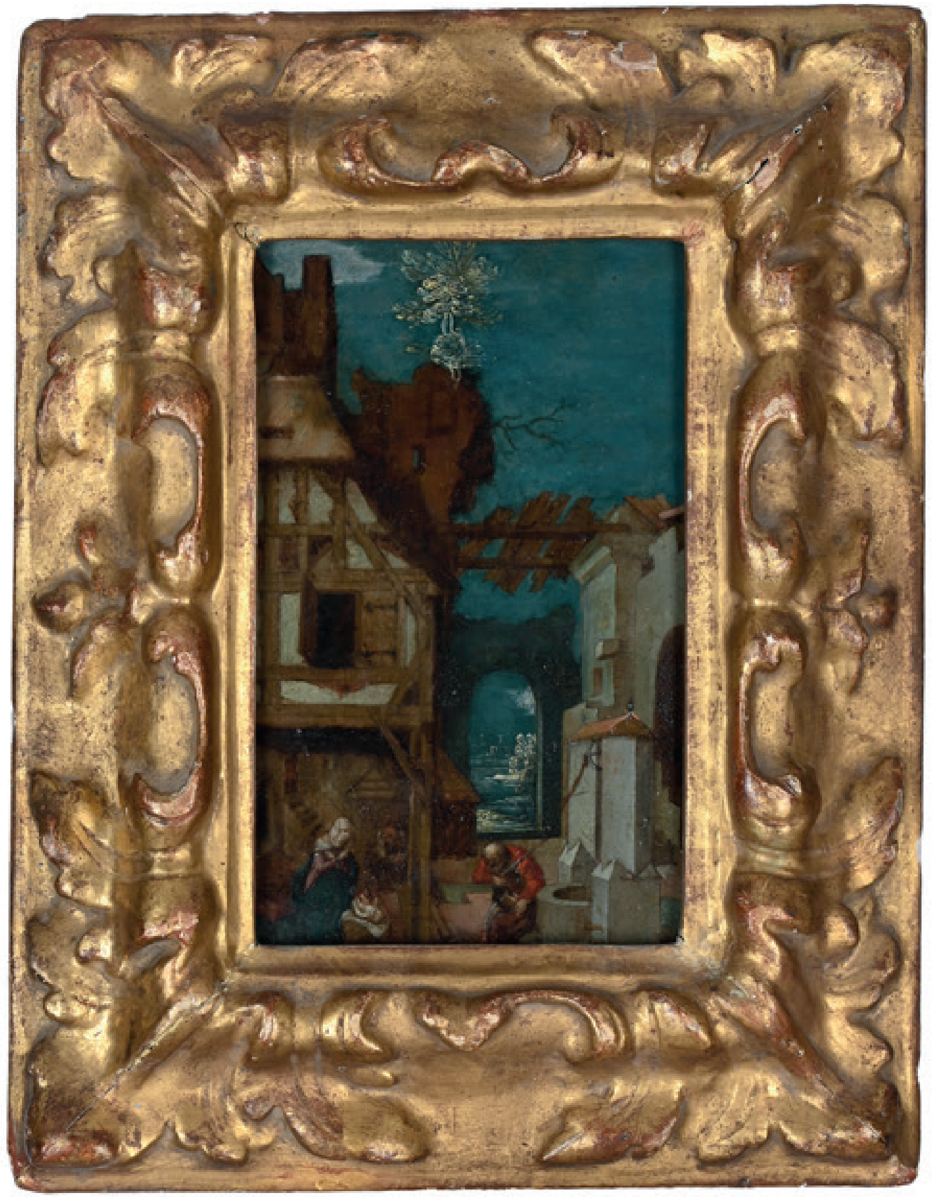

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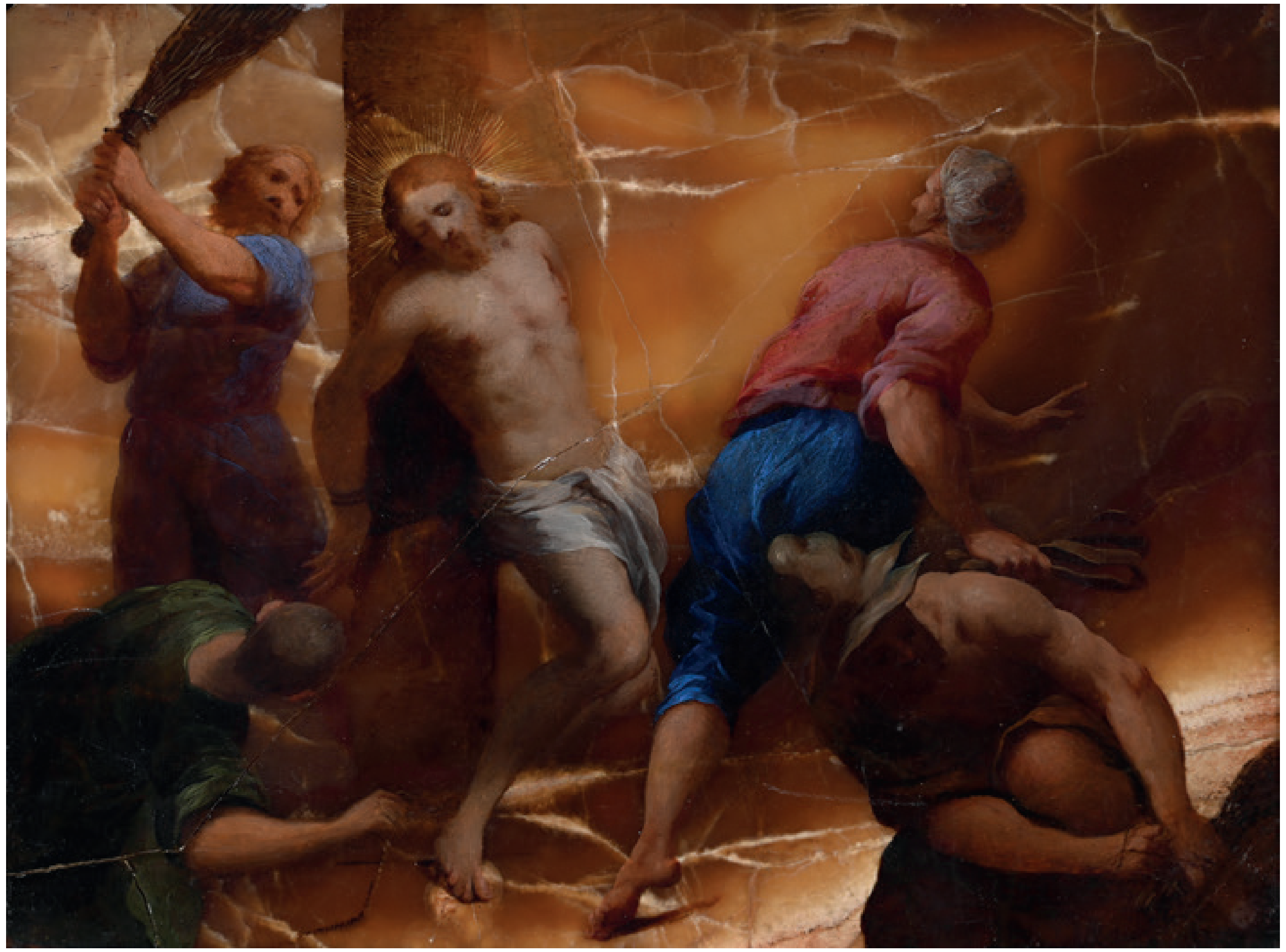


65

64

FOLLOWER OF ALBRECHT DURER (CIRCA 1600)

THE NATIVITY

Oil on copper

20 x 12.5cm (7¾ x 4¾ in.)

The composition of this charming scene is based on an engraving by Albrecht Dürer dated 1504, which, in turn, relates stylistically to the artist's early Paumgartner Altarpiece in the Alte Pinakothek, Munich. Dürer refers to his engraving in a diary entry from August 1520 as Weynachten, or Christmas, which in his day marked the beginning of the New Year. He clearly carried the print to the Low Countries sixteen years after its creation as a form of seasonal greeting card.

The complex and interesting mix of Renaissance and Northern architecture, which dwarfs the actors in the drama-Joseph is pumping water from a well, while other figures appear to be reading in the background-anticipates the meticulous paintings of Jan Brueghel the Elder. At one time, the painting was even attributed to him. Dr. Klaus Ertz, the Brueghel expert, agrees that The Nativity is the work of a Flemish artist working in the Dürer tradition, circa 1600.

£2,000-3,000

65

FELICE RIZZO, CALLED BRUSASORZI (ITALIAN 1539/40-1605)

THE FLAGELLATION

Oil on alabaster

22.5 x 29cm (8¾ x 11¼ in.)

Provenance:

Sale, Christie's, London, *Old Master Pictures*, 10 July 1998, lot 60

Felice Rizzo was trained by his father Domenico Brusasorzi in Verona. Following his father's death in 1567, Felice travelled to Florence. This journey would have a considerable influence on the artist's work. Upon returning to Verona, Felice had several pupils including Alessandro Turchi and Pasquale Ottino.

The composition of the present lot is based on a painting of the same subject by Palma Giovane, recorded by a print dated 1594, by Aegidius Sadeler II (*The Illustrated Bartsch*, 72, No. 46). It is possible that Felice painted the present picture in 1596, when Sadeler journeyed to Verona. During the same year Felice painted an altarpiece of the same subject in the church of the Madonna di Campagna, Verona.

The attribution of the present lot has previously been confirmed by Mr Terence Mullaly.

£5,000-7,000

66

JAN VAN DER STRAET, KNOWN AS GIOVANNI STRADANO (FLEMISH 1523-1605)
DUCK HUNTING IN WINTER
Pencil, ink and brown wash
Signed (lower right)
19.5 x 27.5cm (7½ x 10¾ in.)

Provenance:
William A. Baillie-Grohman (1851-1921), London (L.370), one of fifty-six Stradanus drawings owned by him
The Collection of Marcel Jeanson
His sale, Sotheby's, Monaco, *Bibliotheque Marcel Jeanson Premiere Partie Chasse,* 28 February 1987, lot 532

Literature:
W.A. Baillie-Grohman, *Sport in Art. An Iconography of Sport,* London 1913, p. 123, 124, fig. 52
C.F.G.R. Schwerdt, *Hunting, Hawking, Shooting, illustrated in a catalogue of books, manuscripts, prints and drawings, collected by C.F.G.R. Schwerdt*, London 1928, no. 16
W. Bok van Kammen, *Stradanus and the Hunt* (thesis John Hopkins University, Baltimore, 1977), pp. 450-451
A.B. Vannucci, *Jan Van Der Straet detto Giovanni Stradano*, Milan 1997, p. 255, no. 341, reproduced p. 256 , fig. 341

In the crisp, cold light of winter, within a stark landscape where all the leaves have fallen, hunters with their dogs creep behind a stream in pursuit of wild ducks. Some figures appear focused and alert, while others – like the man in the lower right corner – seem tired, as if still trying to shake off sleep.

This remarkable drawing was created as a preparatory composition for a print by Philippe Galle. It is the surviving design for the seventy-seventh print in Galle's celebrated series *Venationes Ferarum, Avium, Piscium*, which, in the words of Borghini, illustrates "the different ways to catch animals with four feet, fish, and birds" (1584, p. 583).

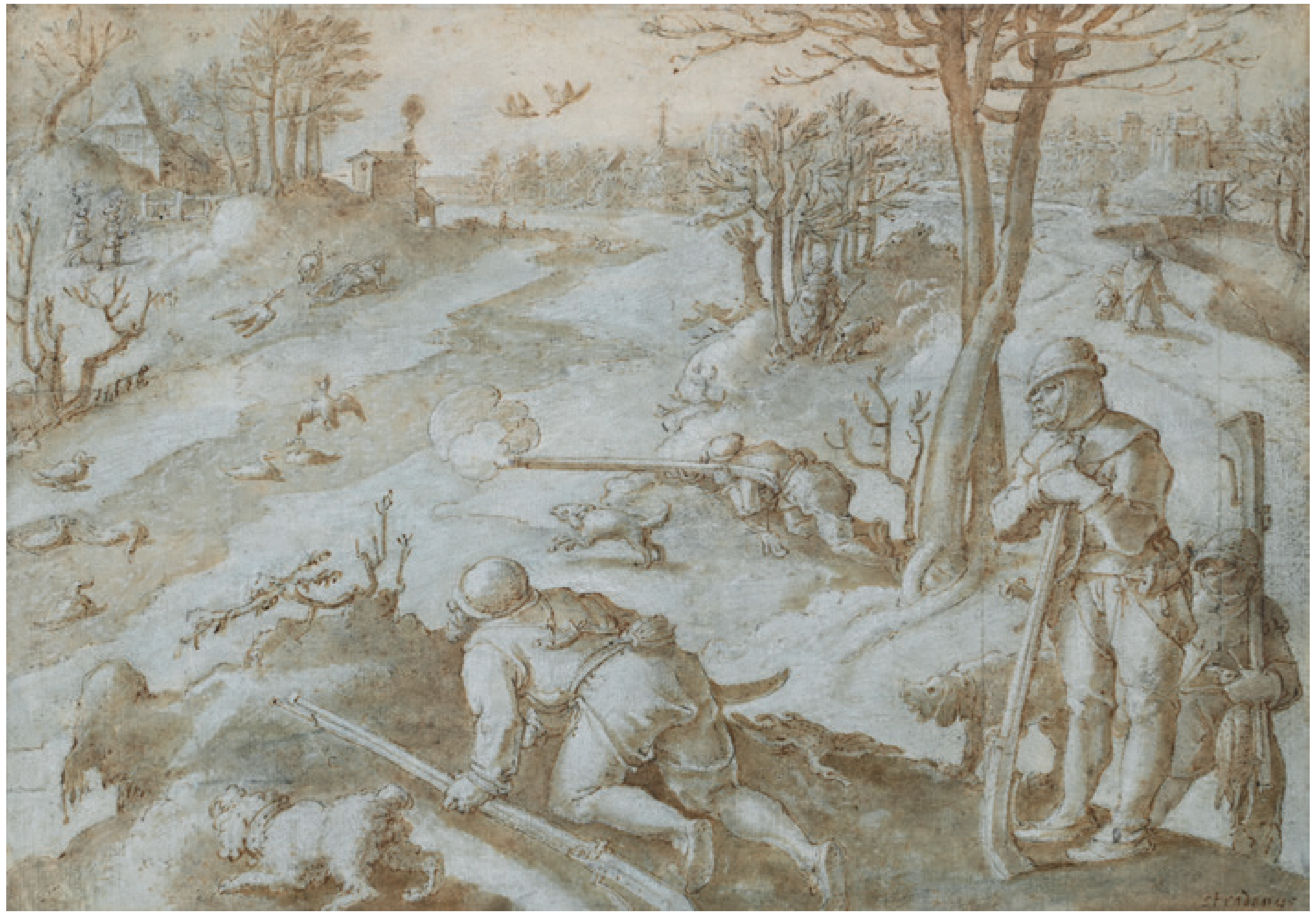
As described in the frontispieces of the series, these prints were inspired by the tapestry designs that Stradanus (Jan van der Straet) had created for Cosimo I de' Medici at the Villa of Poggio a Caiano – a prestigious commission he received during his time in Florence in the 1560s.

Initially, the print series was conceived as a direct reproduction of those tapestry designs. However, since the original compositions had already been published by the widow of the Antwerp printmaker Hieronymus Cock, Stradanus was compelled to rework the designs with slight variations. Their success encouraged Galle and Stradanus to continue the project, ultimately producing a much larger and widely admired series.

Stradanus drew upon the same sources for this series as he had for the Medici tapestries: *Livre de chasse* by Gaston Phébus, *Ruralium Commodorum* by Pietro de' Crescenzi, and – most significantly – Pliny the Elder's *Naturalis Historia*, which is frequently referenced in the accompanying inscriptions.

Preparatory drawings such as this are highly sought after. Comparable examples are now held in major museum collections, including the Louvre, Fondation Custodia, and the Rijksmuseum.

£10,000-15,000



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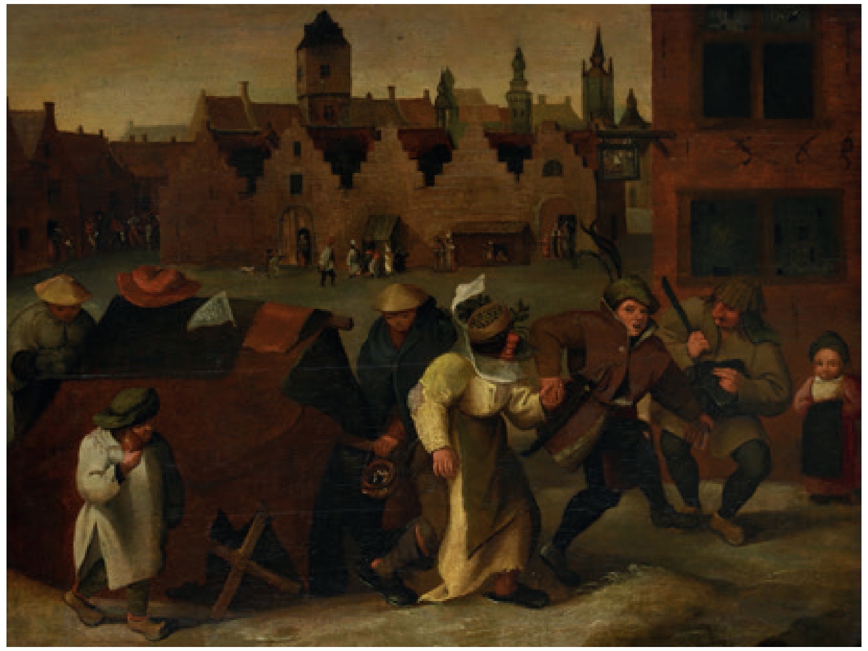

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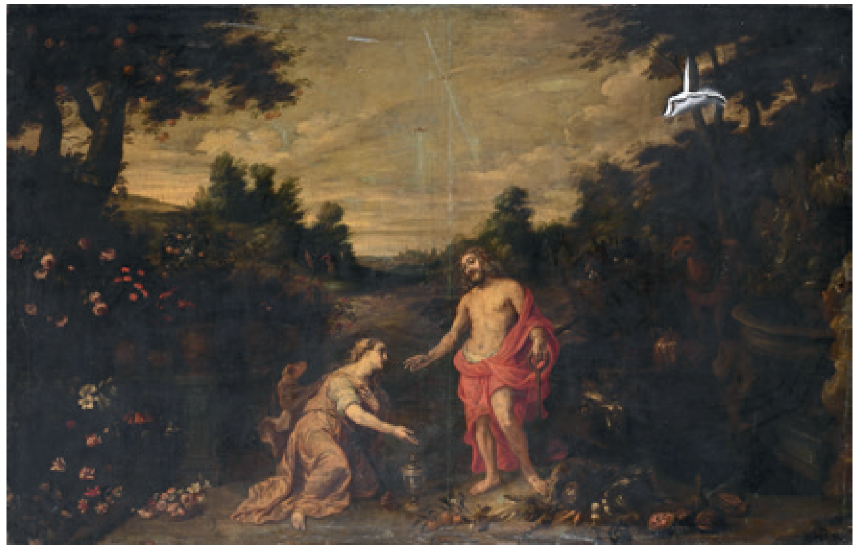
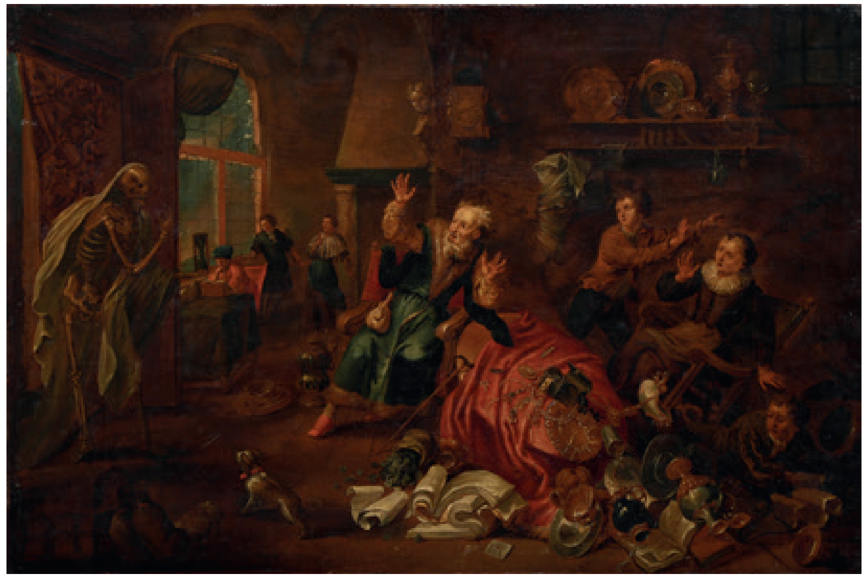


68



69

67

AFTER PIETER BREUGHEL THE ELDER
THE DIRTY BRIDE OR THE WEDDING OF MOPSUS AND NICA
Oil on panel
54 x 66cm (21¼ x 25 in.)

After the original 1566 pen and ink drawing in the Metropolitan Museum of Art, New York

£1,000-2,000

68

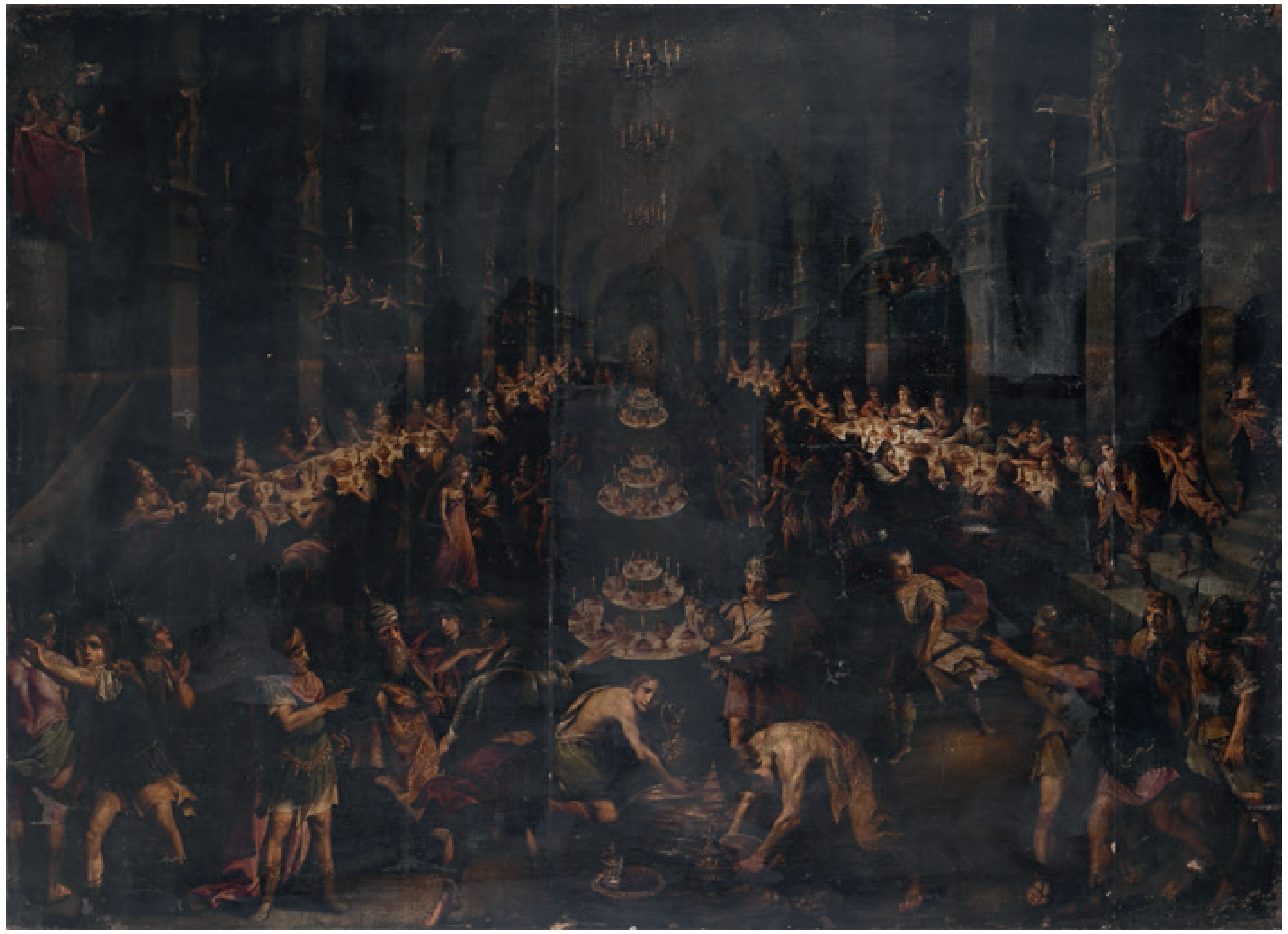
FOLLOWER OF SIR PETER PAUL RUBENS
NOLI ME TANGERE
Oil on canvas
158 x 244cm (62 x 96 in.)
Unframed

£1,500-2,000

69

FOLLOWER OF JOSEF HOREMANS THE ELDER
DEATH OF THE MISER
Oil on canvas
56 x 84cm (22 x 33 in.)
Unframed

£800-1,200



70

70

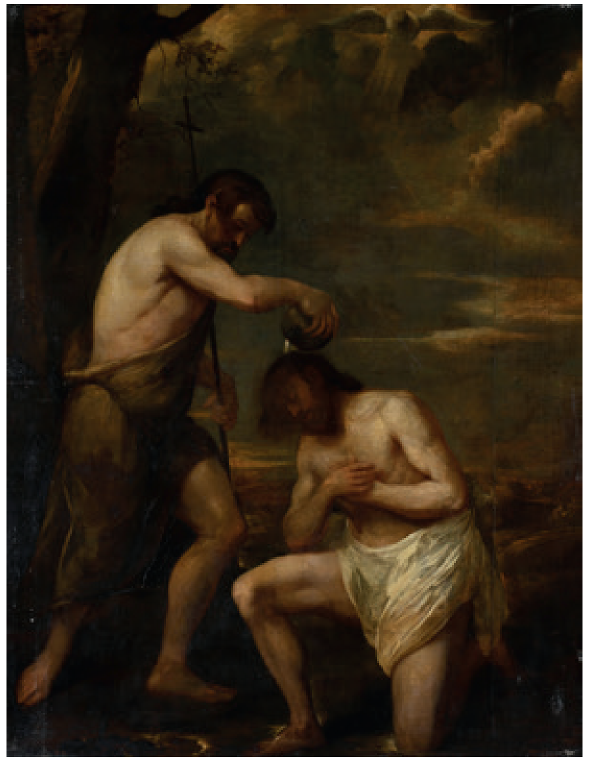
FOLLOWER OF JAN HARMENSZ MULLER
BELSHAZZAR'S FEAST
Oil on canvas
164.5 x 221.7cm (64¾ x 87¼ in.)
Unframed

£3,000-5,000

71

FOLLOWER OF ANTHONY VAN DYCK
BAPTISM OF CHRIST
Oil on canvas
175 x 137cm (68¾ x 53¾ in.)

£1,000-1,500



71

72

SEBASTIAN VRANCX (BELGIAN 1573-1647) AND STUDIO

ALLEGORY OF SPRING

Oil on panel

52 x 65.5cm (20¼ x 25¾ in.)

Provenance:

Sale, Christie's, London, 10 June 1932, lot 56 (as Pieter Balten) for £84 to Hansford

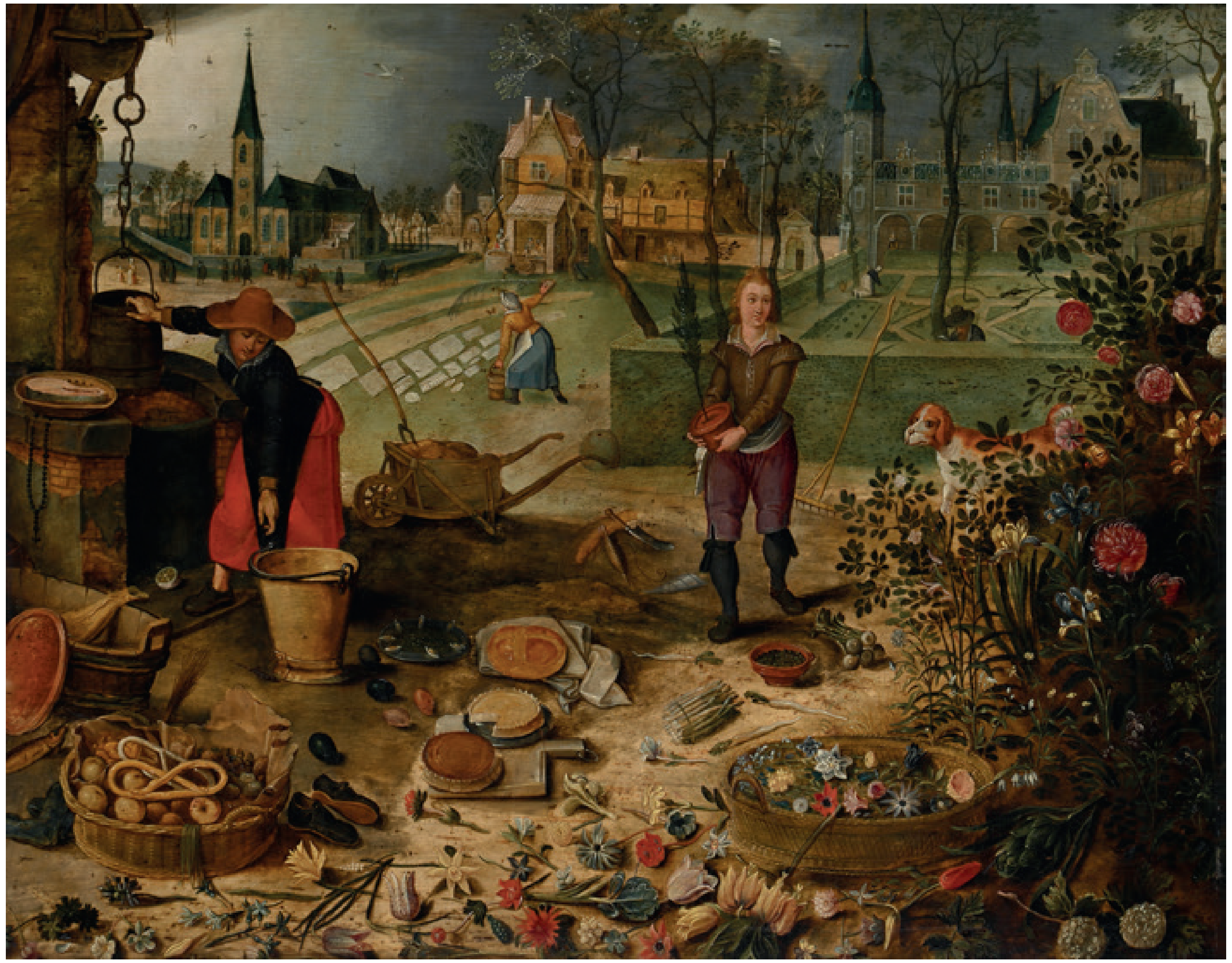
Thence by descent

Sale, Sotheby's, London, *Old Master Paintings*, 10 July 2003, lot 110

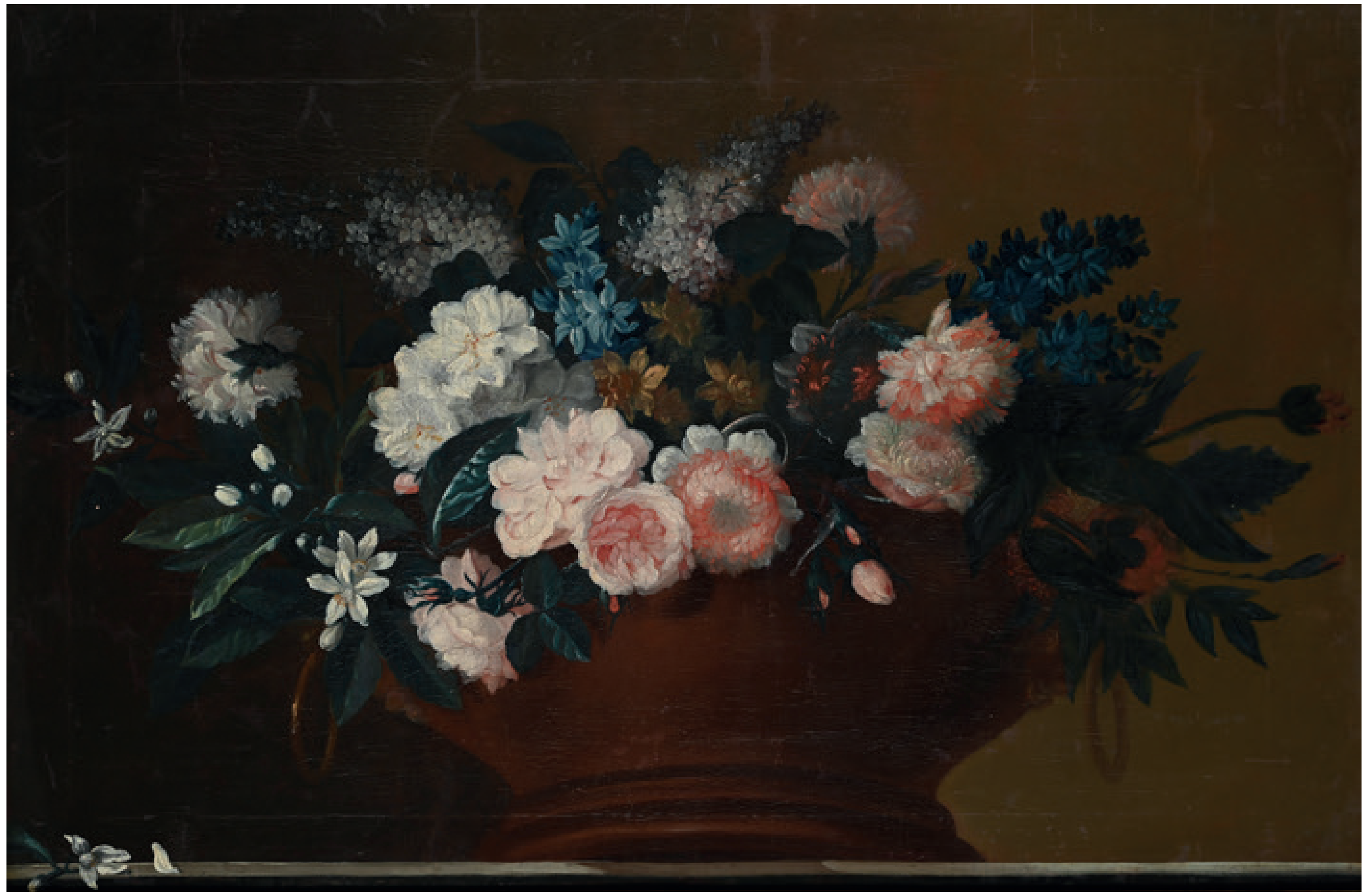
Following the example of the great Pieter Bruegel the Elder, Vrancx painted representations of *The Four Seasons*, a subject that was highly sought after and commercially successful. This work is, in fact, one of four paintings that Vrancx reproduced several times, often with the assistance of his studio, as is the case here.

The series, including this painting with the other three, focuses particularly on the abundant display of food and seasonal objects. This depiction of *Spring* is characterized by a vibrant array of flowers, eggs, spring onions, asparagus, cakes, and pretzels, all set against the backdrop of pleasant weather, suggested by lengths of cloth stretched out to dry in the sun.
A complete set of four paintings fully attributed to the artist is exceptionally rare. One such example was sold at Sotheby's London on 8 December 2021 (lot 2) for £1,055,600.

£40,000-60,000



72



73

73

CIRCLE OF JEAN-BAPTISTE MONNOYER (FRENCH 1636-1699)

STILL LIFE OF CARNATIONS, PEONIES, NARCISSI AND OTHER FLOWERS IN AN URN ON A LEDGE

Oil on canvas

55 x 85cm (21½ x 33¼ in.)

Provenance:

Derek Johns, London

£2,000-3,000

74

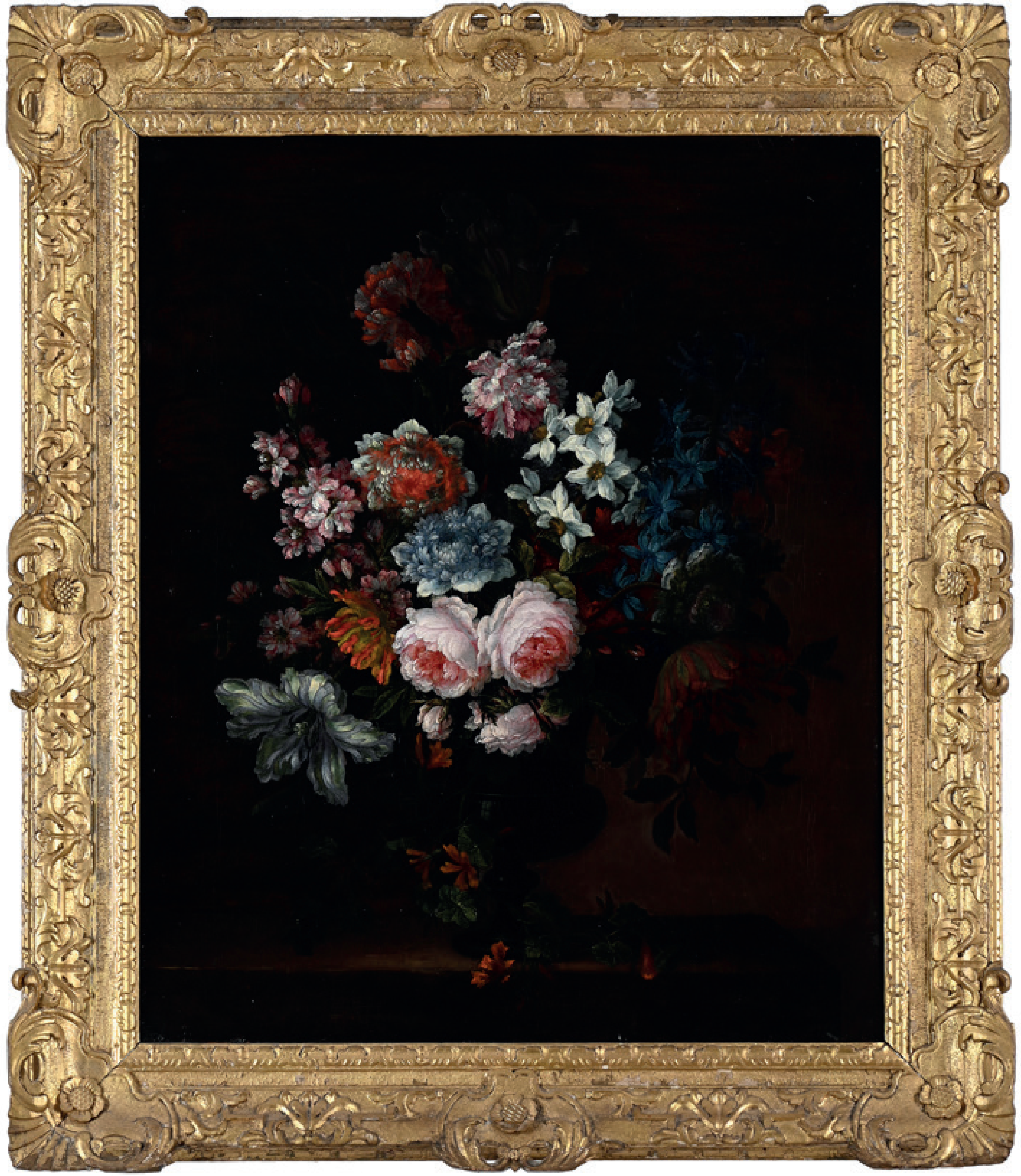
ATTRIBUTED TO JEAN BAPTISTE MONNOYER (FRENCH 1634-1699)

FLOWERS IN AN URN ON A LEDGE

Oil on canvas

74.5 x 61.5cm (29¼ x 24 in.)

£8,000-12,000



74

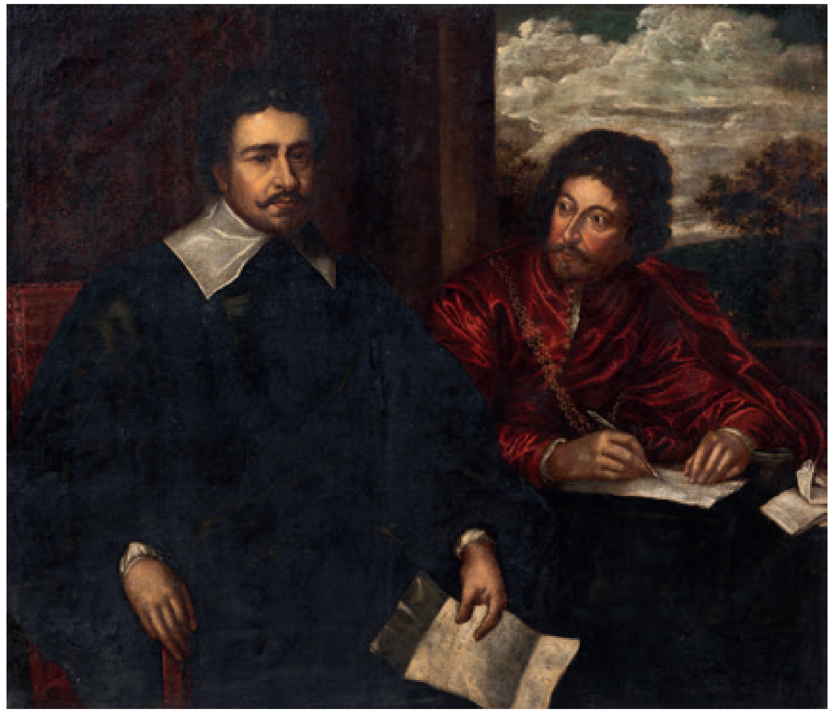
75
AFTER SIR ANTHONY VAN DYCK
THOMAS WENTWORTH, 1ST EARL OF STRAFFORD WITH SIR PHILIP MAINWARING

Oil on canvas
With identifying inscription on a label attached to the reverse
115 x 134cm (45¼ x 52¾ in.)

Provenance:
Reputedly Sir Philip Mainwaring (D.1661) and by descent.
Edward Mainwaring (1709-1795).
Dame Martha Mainwaring (1733-1786) and by descent to the present owner.

After the picture in the collection of The Trustees of the Rt Hon. Olive, Countess Fitzwilliam's Chattels Settlement and Lady Julia Tadgell.

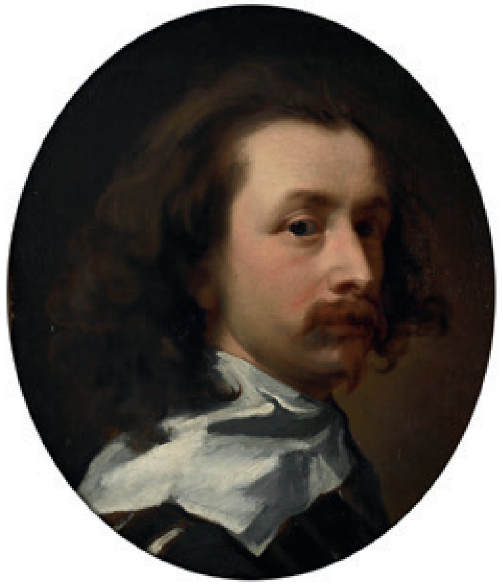
Sir Philip Mainwaring became Secretary of State to Thomas Wentworth, 1st Earl of Strafford following the latter's appointment as Lord Deputy General of Ireland in 1632. Van Dyck's original version, based on Titian's double portrait of 'Georges d'Armagnac, Bishop of Rodez, with his Secretary Guillaume Philandrier', was formerly at Wentworth Woodhouse, Yorkshire (O. Millar, in S.J. Barnes, et. al., Van Dyck: A Complete Catalogue of the Paintings, New Haven and London, 2004, p. 600, no. IV.218). The subject was very popular, and a number of versions are known.



75

This replica has descended through the Mainwaring family and is recorded in the papers Edward Mainwaring of Whitmore Hall (1709–1795) as ` The fine picture... by van Dyke (sic)'. It is also recorded in Dame Martha Mainwaring's Will in 1740. It passed to the Manwarings of Kermincham and in turn to the Parkers who inherited the Kermincham estate along with fifteen pictures from the Mainwaring collection. For a portrait of John Robert Parker (1823–1873) see lot 229.

£2,000-3,000



76

76
AFTER SIR ANTHONY VAN DYCK
SELF PORTRAIT

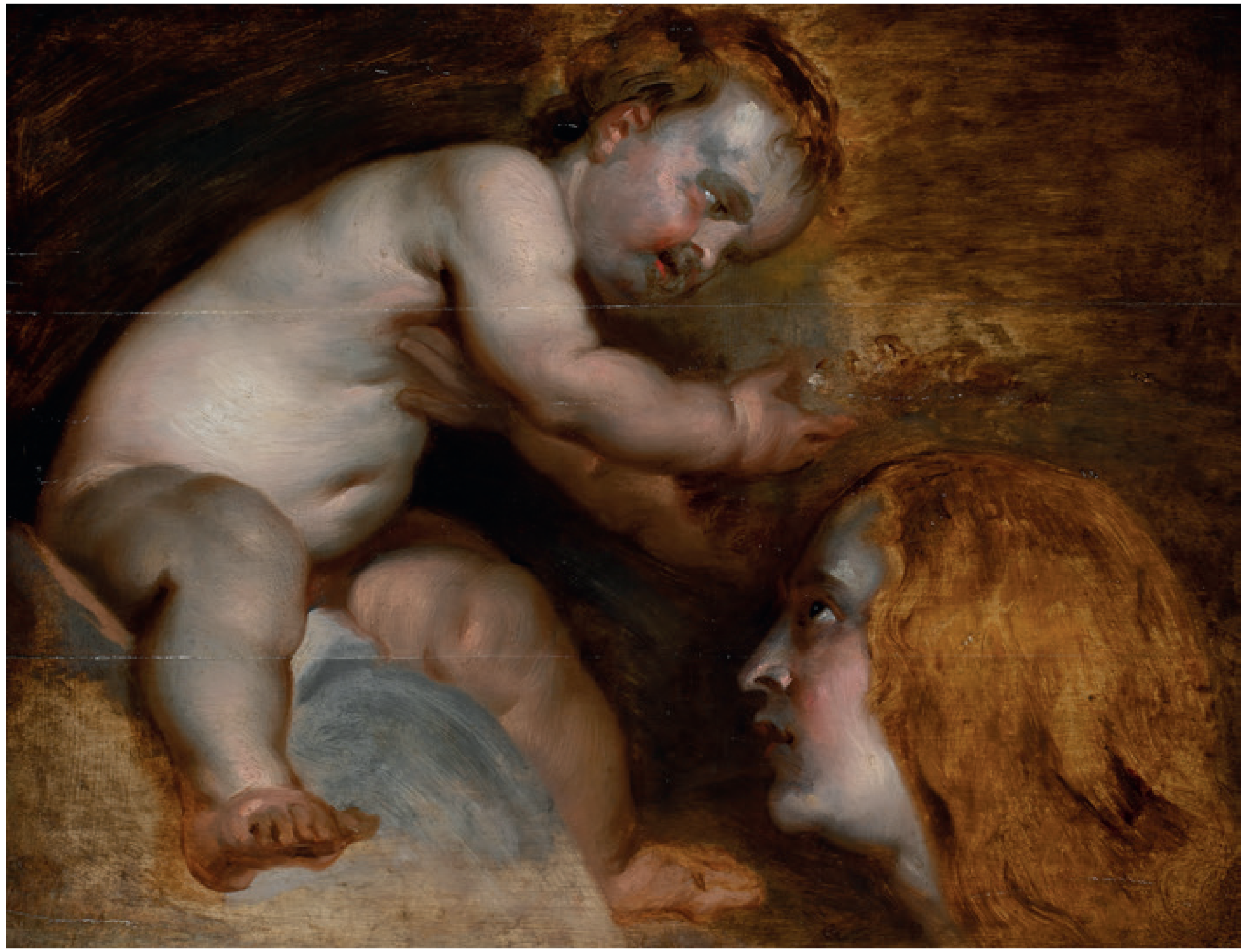
Oil on canvas, framed oval
Later indistinct inscription (to the lining verso)
46 x 38cm (18 x 14¾ in.)

Provenance:
The Dowager Countess Nelson, Trafalgar Park
Roy Davids Limited, London

After the death of Horatio Nelson at the Battle of Trafalgar his estate passed to his closest male relative, his elder brother, The Rev. William Nelson, who was created Earl Nelson in 1806 and lobbied for an estate in honour of his brother. Standlynch Park was chosen in 1814 and was bought by an act of parliament and renamed Trafalgar Park. The estate passed through his family until 1948 when it was sold by the 5th Earl.

After the original work in the National Portrait Gallery, London (NPG6987)

£1,500-2,000



77

77
CIRCLE OF SIR ANTHONY VAN DYCK (FLEMISH 1599-1641)
THE CHRIST CHILD CROWNING ST. ROSALIE

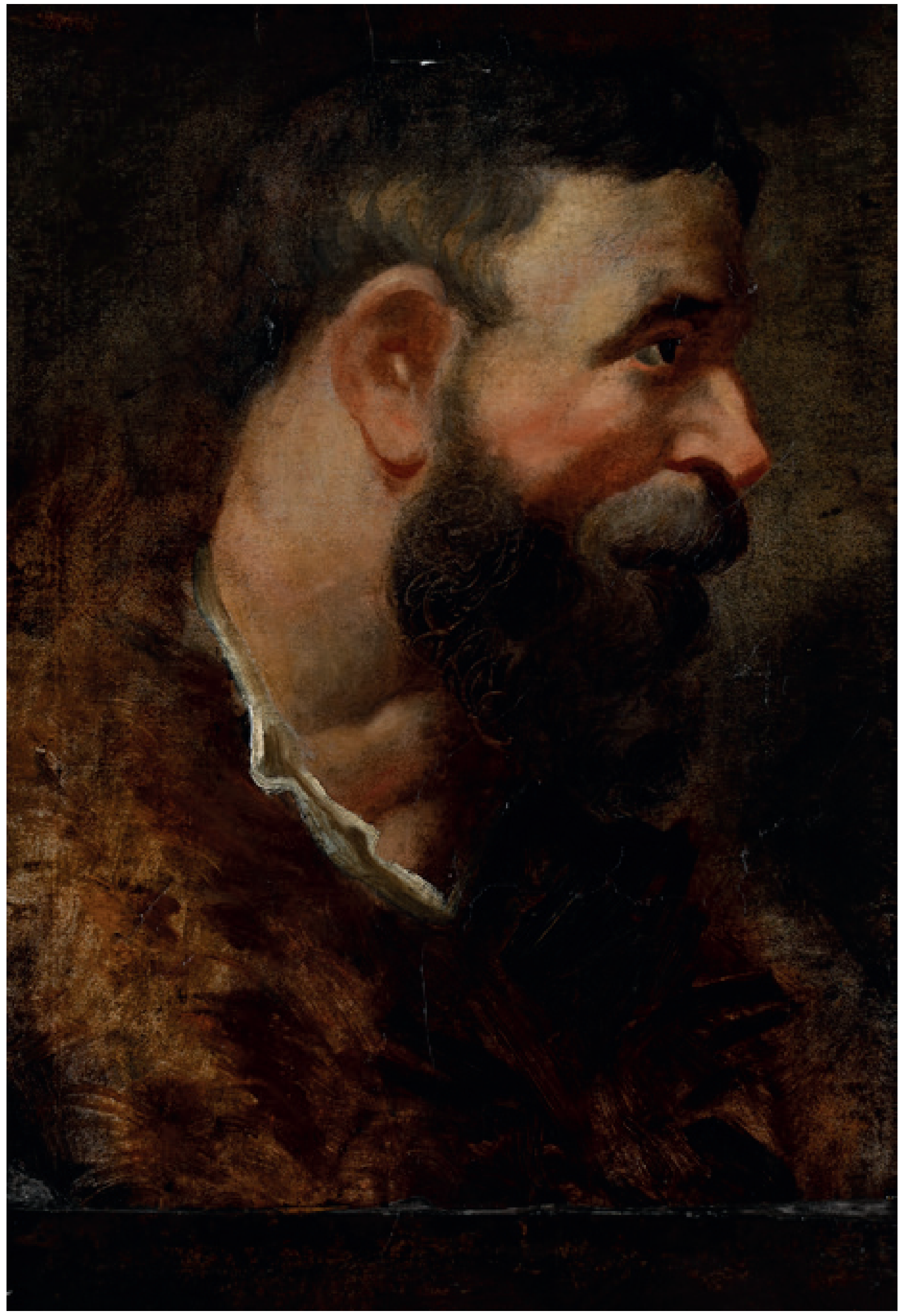
Oil on panel
With inscription 'Apotheosis of ...therine / by Vandyck / Heirloom' (to label, verso)
49 x 64cm (19¼ x 25 in.)
In a Louis XIV carved and gilded frame

Provenance:
Private Collection, UK

Quickly executed with a thick impasto, this painting appears to be a study derived from Van Dyck's altarpiece *The Mystic Marriage of Saint Rosalie*, in the Kunsthistorisches Museum, Vienna.

Compared to Van Dyck's composition, the head of Saint Rosalie is positioned closer to Christ, bowing toward Him. As can be seen in the Van Dyck's completed version, Christ is crowning the Saint with a garland of flowers, which is here sketched by a few quick brushstrokes of brownish paint.

£1,500-2,000



78

78

CIRCLE OOF SIR PETER PAUL RUBENS (FLEMISH 1577-1640)
HEAD STUDY OF A BEARDED MAN IN PROFILE LOOKING RIGHT
Oil on paper; extensively inscribed ledger or account book, including a later (?) strip of paper, not necessarily from the same book dated '1651' (verso)
45 x 32.5cm (17½ x 12¾ in.)

Provenance:
Private Collection, UK

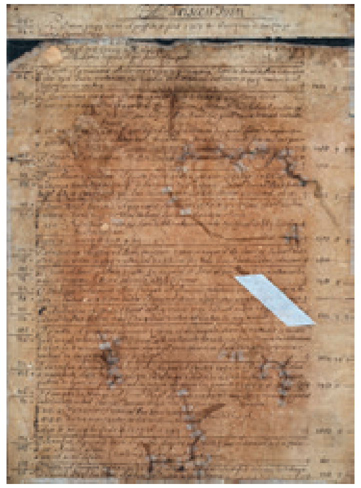


Fig. 1: Inscribed Ledger (verso)

A similar head type to our sketch appears in Rubens' figure of *Nicodemus* in *The Descent from the Cross*, circa 1618, housed in the State Hermitage Museum, St. Petersburg.

The paper used for this sketch appears to be recycled from a ledger or account book, written in French (Fig 1). On the reverse are detailed records of payments. Several names are mentioned, including Jacob de Bie, Arnold Lunden, Martin Bisthoven, Gouvaert Lammers, John Robben, Philippe de Surmont, and many others.

One name worth noting is Jacob de Bie, who may be identified as Jacob de Bie (Antwerp, 1581-c.1640), an engraver, numismatist, and publisher. He is known to have acted as an agent between Rubens and the Duke of Aerschot in the acquisition of paintings.

£1,500-2,000

79

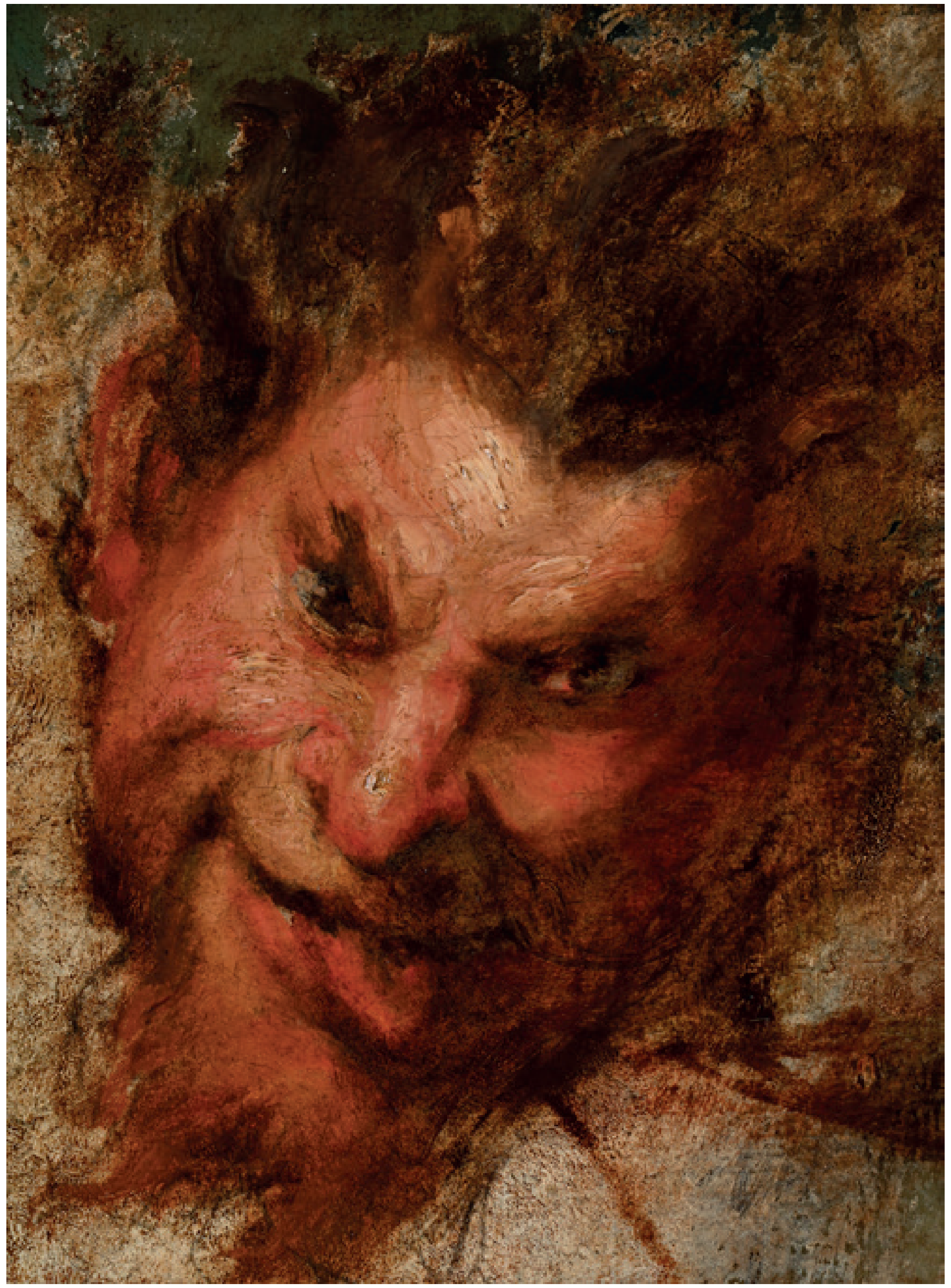
CIRCLE OF SIR PETER PAUL RUBENS
(FLEMISH 1577-1640)
HEAD OF A SATYR
Oil over black chalk on canvas
33 x 26.2cm (12 x 10¼ in.)
In a Louis XIV carved and gilded frame

Provenance:
Private Collection, UK

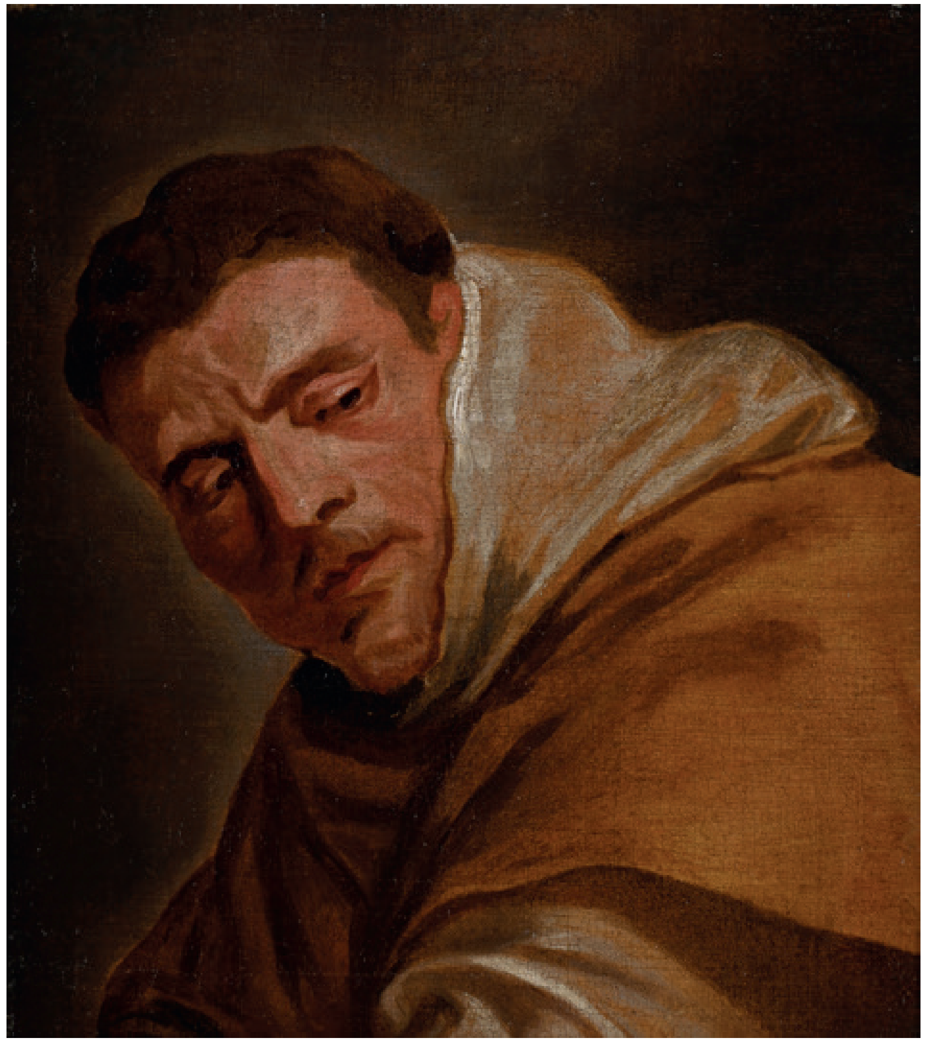
This vigorously brushed head study of a satyr recalls, with some variations, the figure of Slander in the lower right corner of Rubens' *The Felicity of the Regency* (1625, Musée du Louvre, Paris). The unfinished appearance and prominent black chalk underdrawing – visible where the cool grey *imprimatura* has been left bare – suggest the artist was working rapidly. Thick *impasto* highlights enliven the surface, and the brushwork resolves into coherence when viewed from a distance.

Rubens painted *The Felicity of the Regency* on short notice in Paris as a last-minute replacement for *The Expulsion from Paris,* which had been rejected by his patron, Marie de' Medici (1573-1642), widow of Henry IV.

£1,500-2,000



79



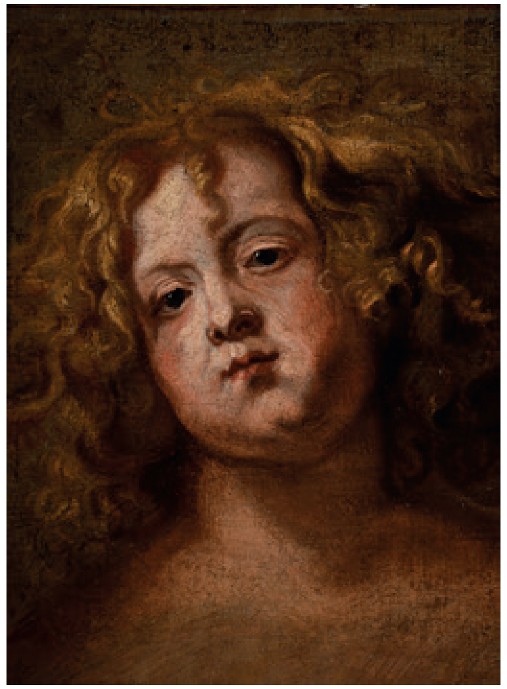
80

80

CIRCLE OF SIR ANTHONY VAN DYCK (FLEMISH 1599-1641)
SAINT BRUNO
Oil on canvas
42 x 37cm (16½ x 14½ in.)

This quick, rapidly executed sketch appears to derive - with slight variations – from the figure of Saint Bruno in Anthony van Dyck's *The Communion of Saint Bonaventure (c. 1628-32)*, held in the Musée des Beaux-Arts, Caen. One such variation, for example, is the saint's cope, which is only sketched in a basic brownish colour and not yet enriched with the lavish embroidery of the final painting. Additionally, the hair does not display the tonsure.

£2,000-4,000



81

81

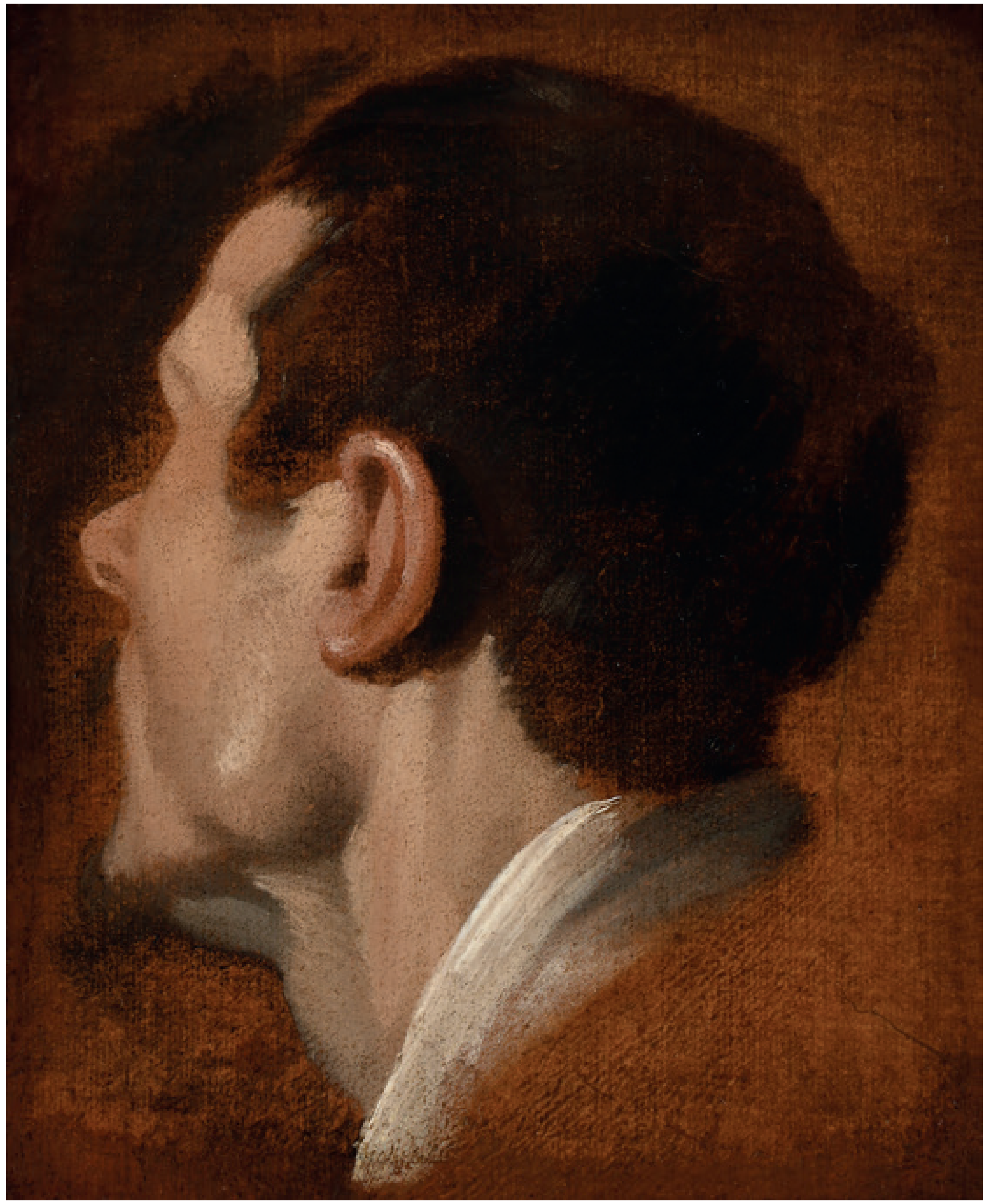
CIRCLE OF THOMAS (BOSSCHAERT) WILLEBOIRTS (FLEMISH 1614-1654)
HEAD OF A YOUTH
Oil on canvas
Bears inscription 'Head of .. / P. P. Rubens' (to label on verso)
38.5 x 31cm (15 x 12 in.)

Provenance:
Galerie Charles Brunner, Paris, 1909, as Van Dyck
Sale, Christie's, South Kensington, 9 July 2004, lot 14, as Circle of Jan Cossiers
Sale, Christie's, New York, 19 April 2007, lot 227, as Thomas Bosschaert Willeboirts (unsold)
Sale, Sotheby's, London, 2 May 2018, lot 28, as Follower of Thomas WIlleboirts Bosschaert

Literature:
A. Heinrich, *Thomas Willeboirts Bosschaert (1613/14-1654), ein flämischer Nachfolger Van Dycks*, Turnhout 2003, p. 219, cat. no. A44b, as Bosschaert

Exhibited:
Paris, Galerie Brunner, *Exposition de portraits: anciens et modernes*, 4 June-4 July 1909, no. 56, as Van Dyck

£1,000-1,500



82

82

BOLOGNESE SCHOOL (LATE 16TH / EARLY 17TH CENTURY)
HEAD OF A YOUTH TURNED THREE-QUARTERS TO THE LEFT
Oil on paper laid to canvas
28.2 x 22cm (11 x 8½ in.)

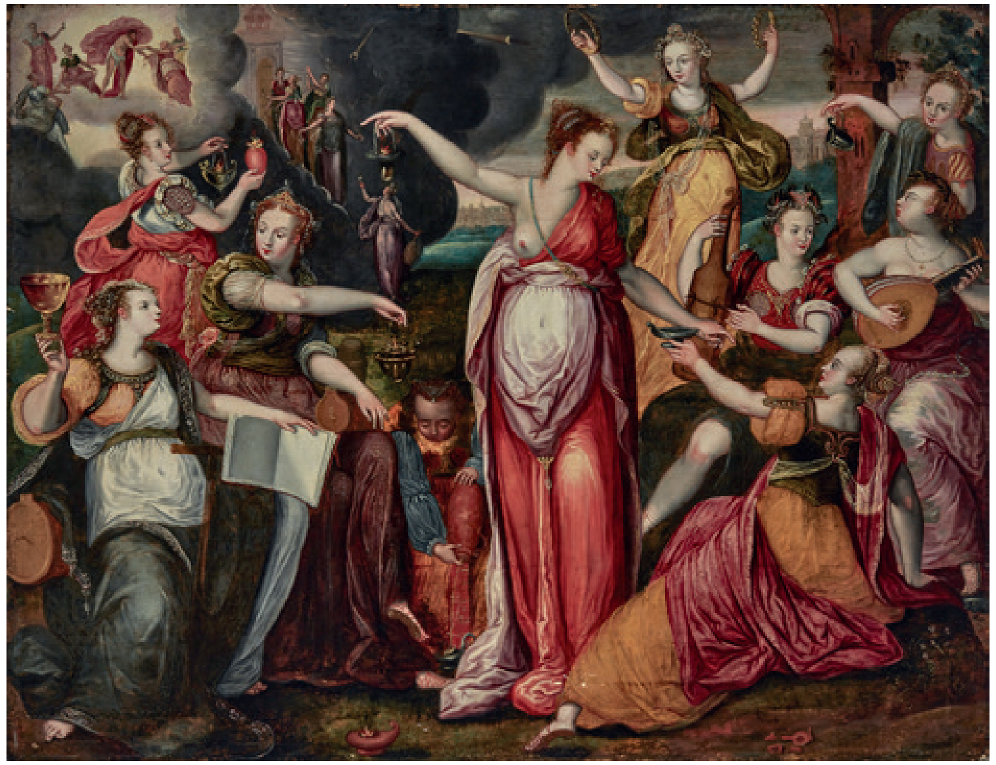
Provenance:
Gunnar A. Sadolin, Dragør, n. 476 (according to stencil, verso)
Private Collection, UK

Attributed to Annibale Carracci by Denis Mahon in 1995 and 2002, and by Nicholas Turner in 2003 — both having examined the painting in the original — this sketch appears to be a quick study on paper of a *modello* taken *ad vivum*.

Sketching on paper, even on recycled sheets with writing beneath, was a common artistic practice in the workshop of the Carracci. Malvasia mentions the Carracci constantly drawing not only from live subjects, both male and female, but also making anatomical studies from corpses and recording every aspect of everyday life.

These *modelli* would then be reused in their compositions. This sketch has previously been associated with a preparatory drawing by Annibale entitled *Helmsman*, c. 1596-97 (Musée du Louvre, Paris, inv. no. 7334), which is the study for the helmsman in the lunette fresco of *Ulysses and the Sirens* in the Palazzo Farnese, and also resembles the figure in the barrow at the right of the *St Roch Distributing Alms* painting in Dresden.

£2,000-4,000



83

83

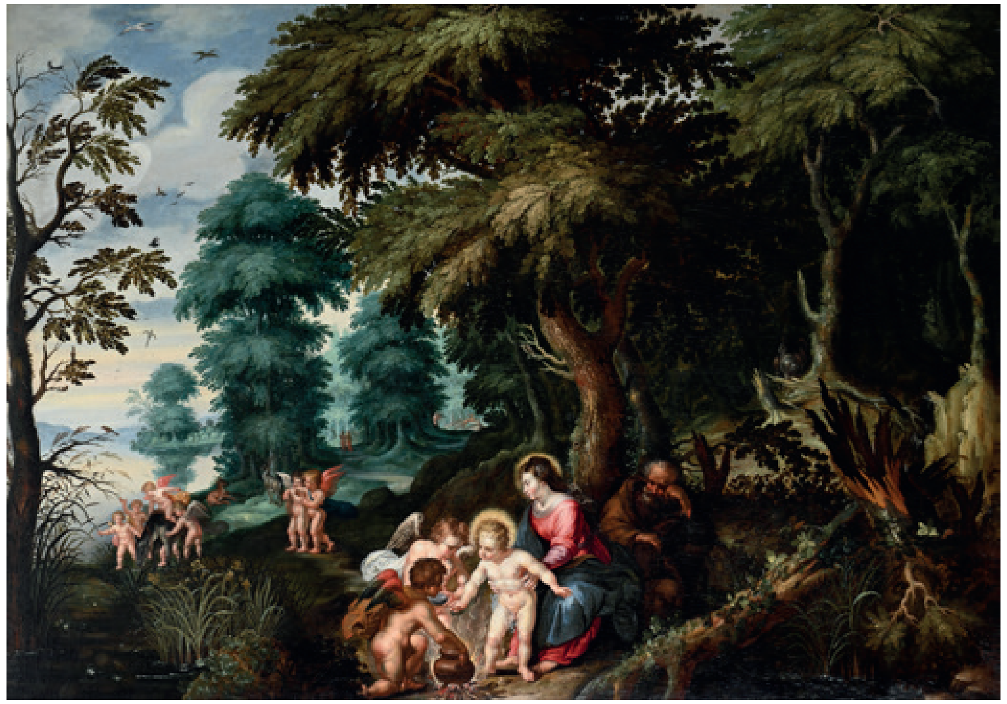
CIRCLE OF MARTEN DE VOS (FLEMISH 1532-1603)

THE WISE AND THE FOOLISH VIRGINS
Oil on panel
96 x 124cm (37¾ x 48¾ in.)
Unframed

Provenance:
Sale, Dorotheum, *Gemalde des 19, Jahrhunderts*, 12 June 1990, lot 163

The format of the present composition suggests it may have been intended as an over-door (Sopraporta). The composition has similarities to Maerten de Vos *Allegory of the Seven Liberal Arts* (Sotheby's, London, 7 July 2005, lot 107)

£4,000-6,000



84

84

ATTRIBUTED TO PEETER VAN AVONT (FLEMISH 1600-1652)

THE REST ON THE FLIGHT INTO EGYPT
Oil on canvas
116 x 167.5cm (45½ x 65¾ in.)

Provenance:
Sale, Phillips, London, *Fine Old Master Paintings*, 6 July 1999, lot 20, as Circle of Jasper van der Lanen

£4,000-6,000

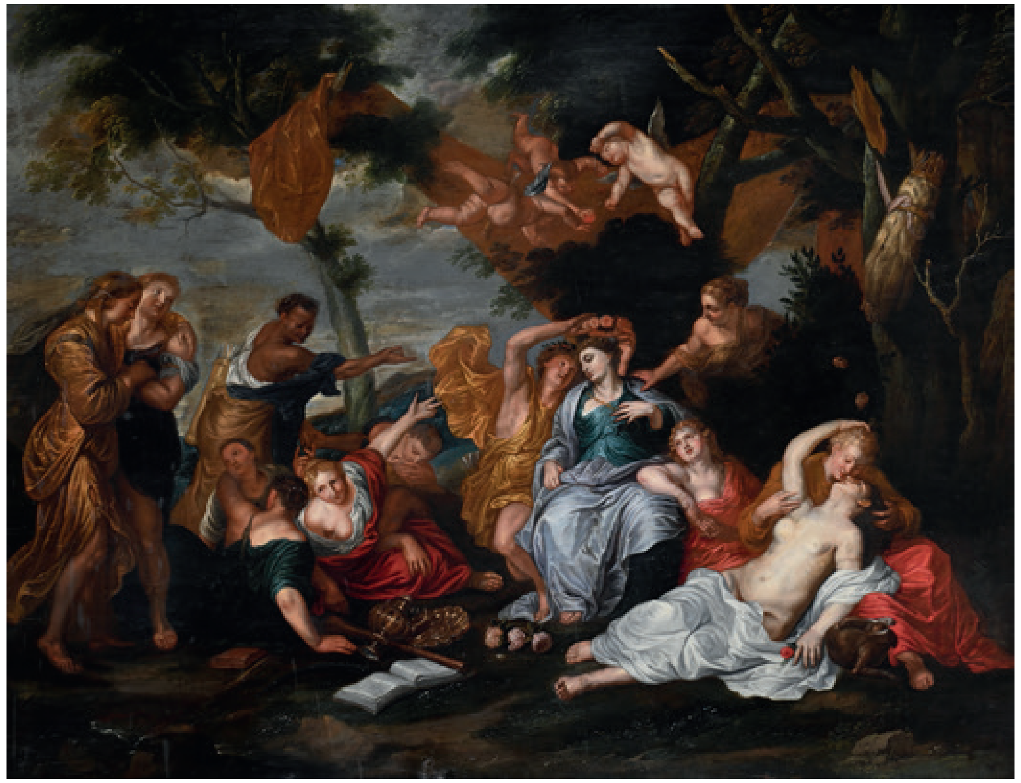
85

ATTRIBUTED TO VICTOR WOLFVOET THE YOUNGER (FLEMISH 1612-1652)

AMARILLIS AND MIRTILLO
Oil on copper
96.5 x 122.5cm (37 x 48 in.)

The painting repeats the composition of a work by Sir Anthony van Dyck commissioned by the Stadholder Frederik Hendrik of Orange in 1632, which hung in the Binnenhof (The Hague), now located in the collections at Schloss Weissenstein, Pommersfelden. Victor Wolfvoet II was a dealer as well as a painter, and is known to have produced copies after the foremost painters of his day, including both van Dyck and Sir Peter Paul Rubens.

£2,000-3,000



85

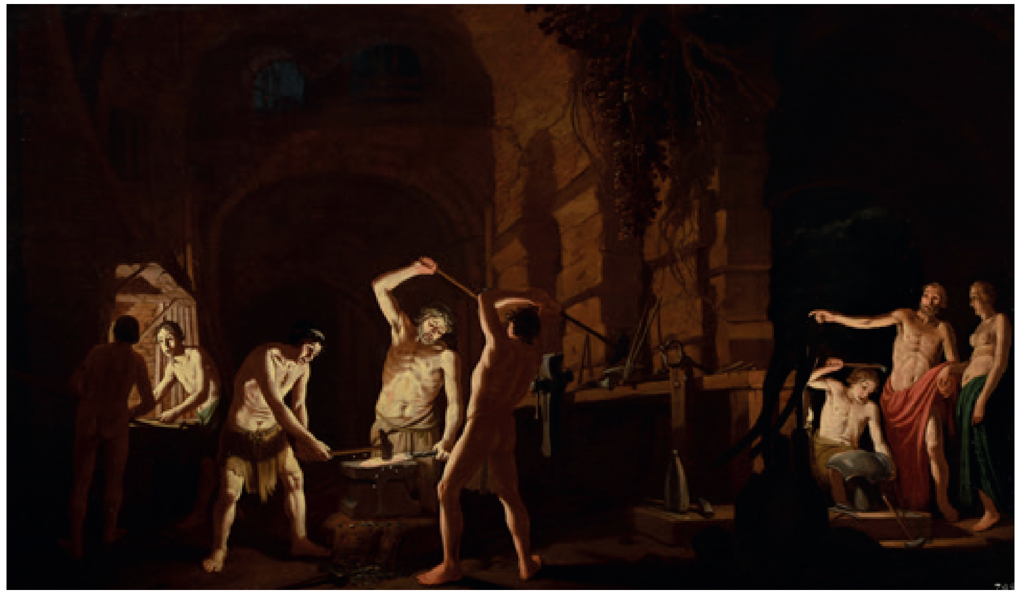
86

ATTRIBUTED TO CLAES NICOLAES CORNELISZ MOEYAERT (DUTCH CIRCA 1592-1655)

HEPHAESTUS AND VENUS
Oil on panel
Bears collection number '745' (lower right)
45 x 81cm (17½ x 31¾ in.)

Provenance:
Sale, Nagel, Stuttgart, Germany, *Gamalde Alter Meister*, 2 April 2008, lot 575 (as Claes Nicolaes Cornelisz Moeyaert)

£5,000-7,000



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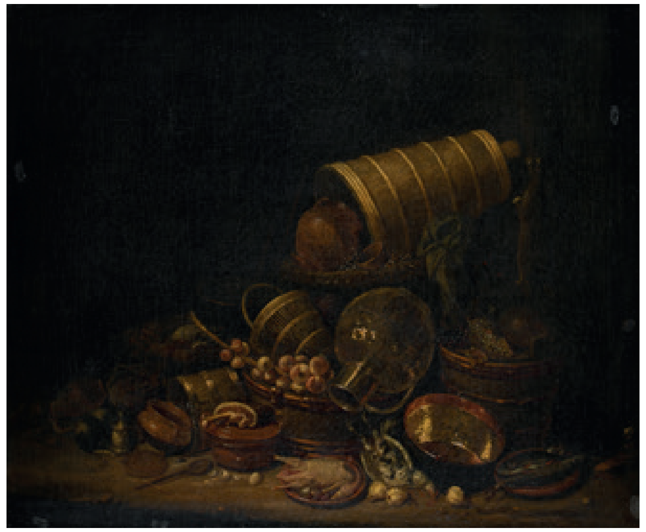


87

87

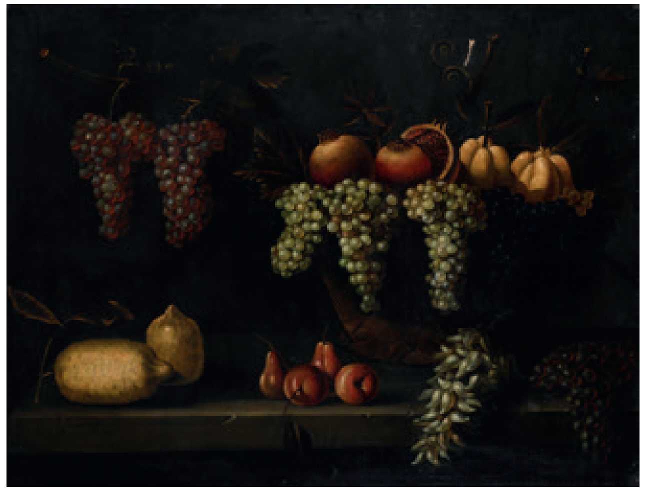
FOLLOWER OF WILLEM CLAESZ HEDAA

STILL LIFE IN A PANTRY LARDER WITH A CAT

Oil on canvas

61 x 70.5cm (24 x 27¾ in.)

£600-800



88

88

SPANISH SCHOOL (17TH CENTURY)

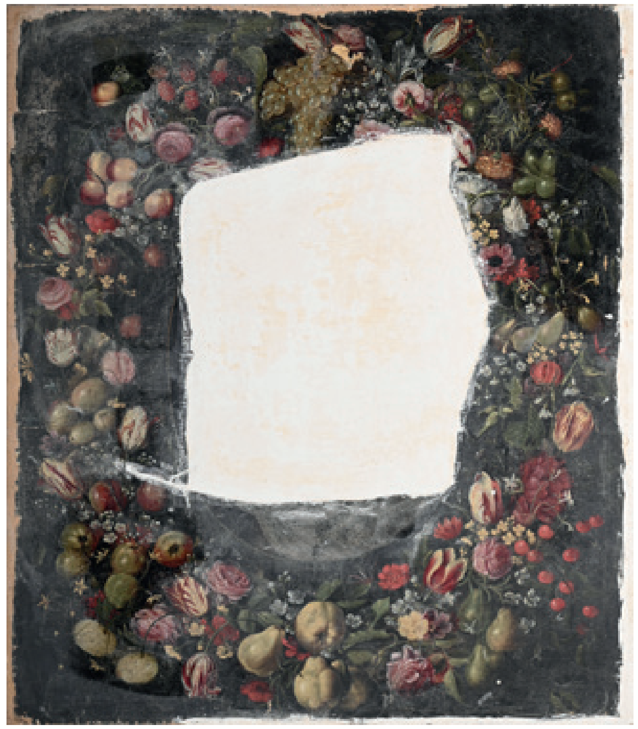
STILL LIFE WITH A BASKET OF FRUIT ON A STONE LEDGE

Oil on canvas

87.5 x 113.5cm (34¼ x 44½ in.)

Unframed

£1,000-1,500



89

89

FOLLOWER OF DANIEL SEGHERS

GARLAND OF FRUIT AND FLOWERS

Oil on canvas

134 x 115.5cm (52¾ x 45¼ in.)

Unframed

£800-1,200

90

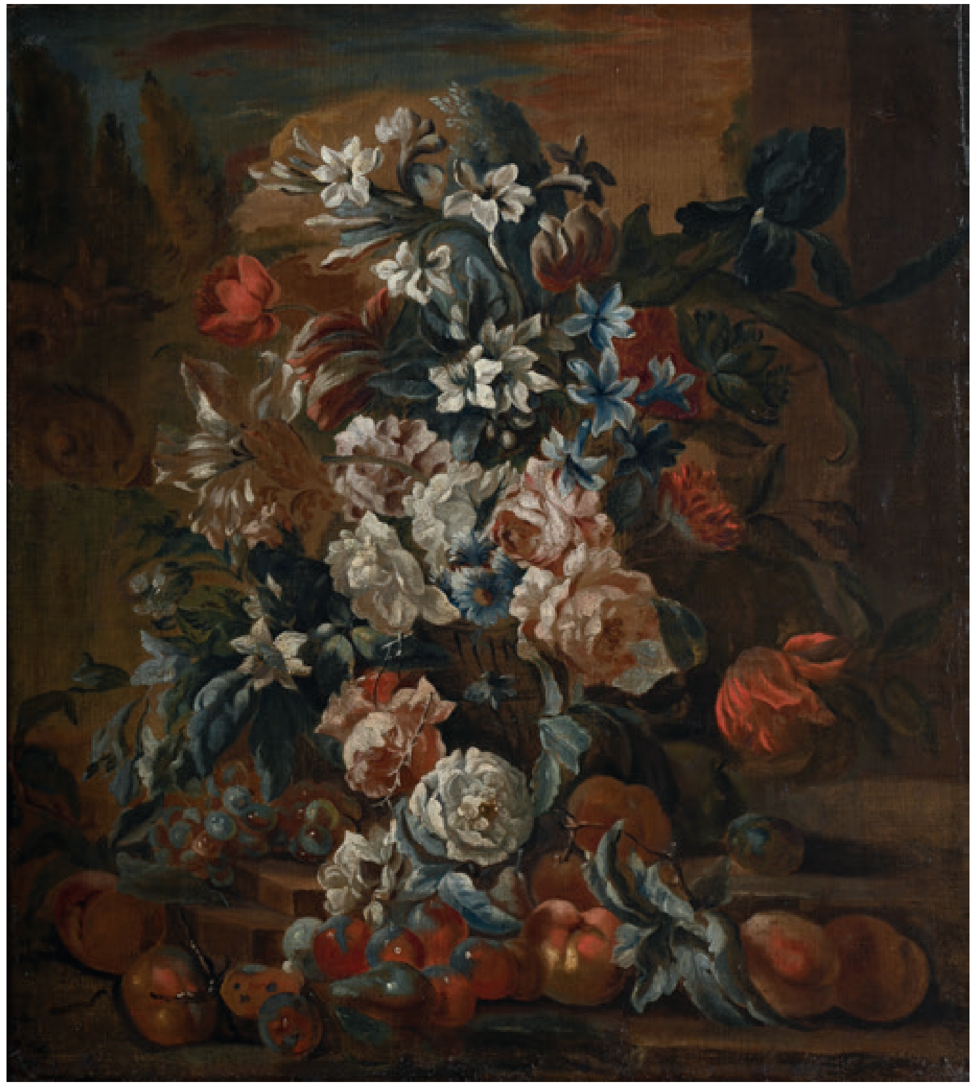
FOLLOWER OF JEAN-BAPTISTE MONNOYER

STILL LIFE OF FLOWERS AND FRUIT

Oil on canvas

91 x 79cm (35¾ x 31 in.)

£2,000-3,000



90

91

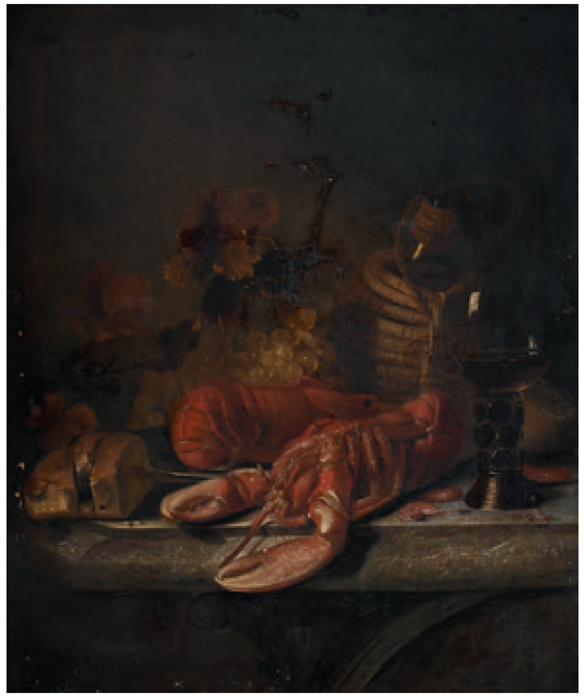
MANNER OF JAN JANSZOON DE HEEM

STILL LIFE WITH LOBSTER ON A STONE LEDGE

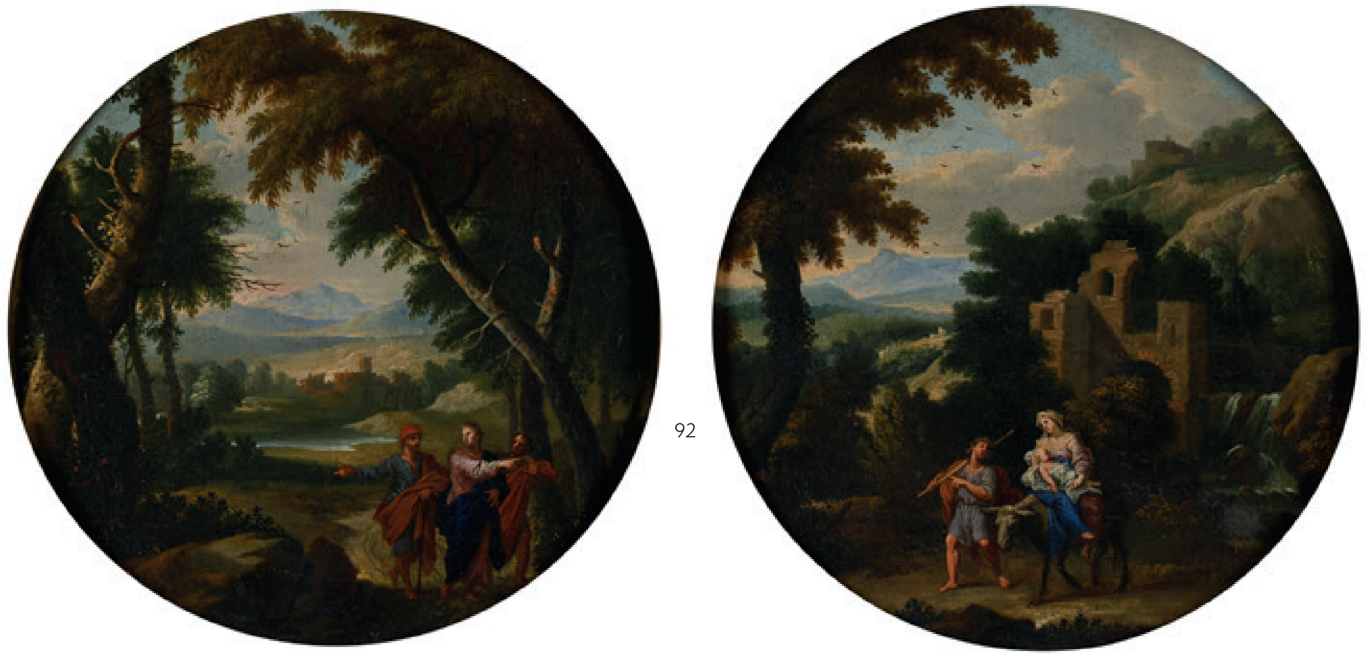
Oil on canvas

76.5 x 64cm (30 x 25 in.)

£1,000-1,500



91



92

92

ITALIAN SCHOOL (LATE 17TH CENTURY)

THE FLIGHT TO EGYPT; CHRIST APPEARING ON THE ROAD TO EMMAUS

Oil on panel, tondo, a pair

Each 29 x 29cm (11¼ x 11¼ in.) (2)

£800-1,200

93

CIRCLE OF GOTTFRIED WALS (GERMAN CIRCA 1595-1638)

A WOODED LANDSCAPE WITH CHRIST ON THE ROAD TO EMMAUS; A WOODED RIVER LANDSCAPE WITH DROVERS AND THEIR CATTLE

Oil on panel, tondo, a pair

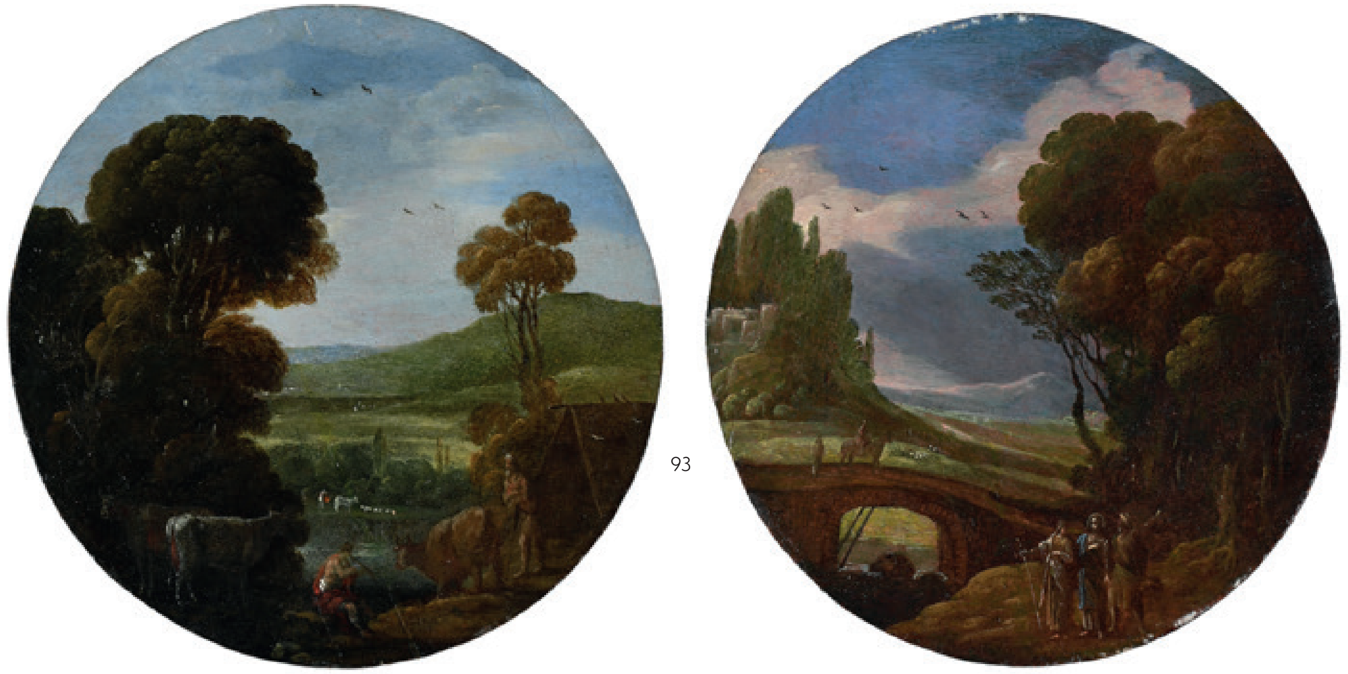
Each 26 x 25.5cm (10 x 10 in.) (2)

Provenance:

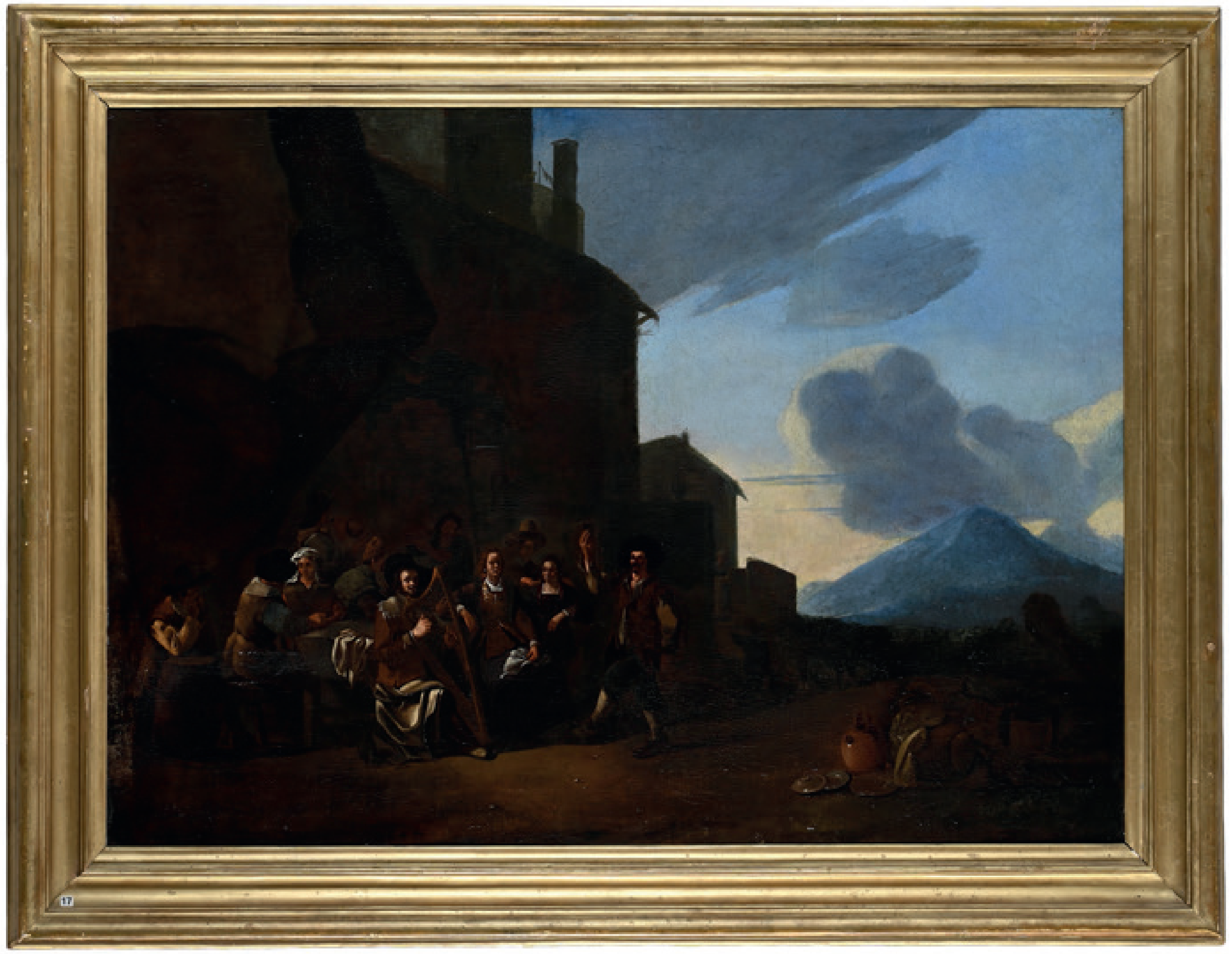
The first, Sale, Dorotheum, Vienna, 10 March 1993, lot 307 (as Gottfried Wals)

The second, Sale, Christie's, London, 28 April 2016, lot 101 (as Gottfried Wals)

£1,500-2,500



93



94

94

ATTRIBUTED TO JOHANNES LINGELBACH, CALLED THE MAESTRO DEI MESTIERI (DUTCH 1622-1674)

FIGURES CAROUSING, PLAYING THE HARP AND DANCING OUTSIDE A NEAPOLITAN TAVERN

Oil on canvas

70 x 98.5cm (27½ x 38¾ in.)

In a gilt Salvator Rosa-style frame

Provenance:

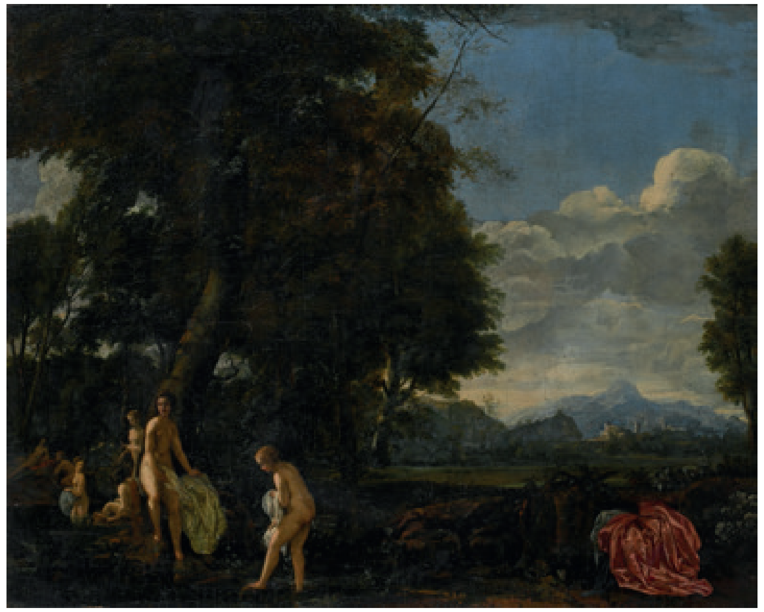
Private West Country Collection

In a letter dated 31 December 2007, Dr.Marijke C.de Kinkelder from The Netherlands Art History Bureau in The Hague has written of this picture: 'The painting of a *Tavern Scene near Naples with Vesuvius in the background* is indeed very close to either Pieter van Laer or Jan Miel. Judging from the photograph it reminds me of the Maestro dei Mestieri (Master of the Small Trades). This artist has been identified by Thomas Kren as the young Johannes Lingelbach (see: Thomas Kren,'Jan Lingelbach in Rom' in The J.Paul Getty Museum Journal 10 (1982), p.45-62).'

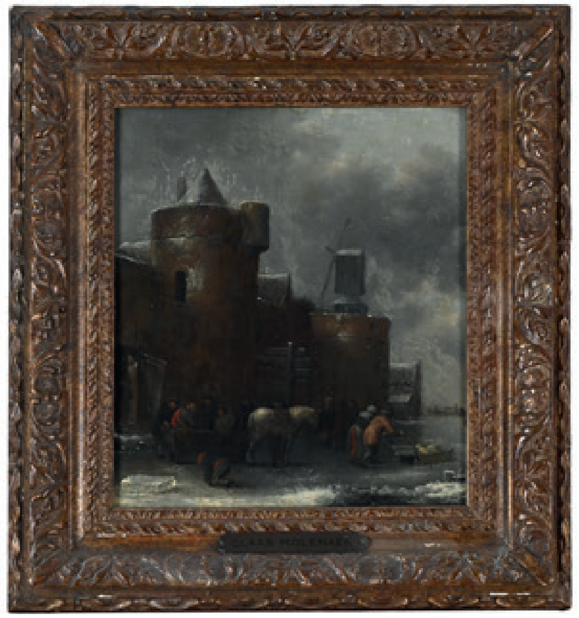
Thomas Kren discusses Lingelbach's early career in Rome between 1644 or 1647 and 1650, when he returned to Amsterdam to become one of the most celebrated Dutch genre painters. He builds a case for about sixteen previously mis-attributed paintings grouped around Jan Miel or the artist known as the 'Master of the Small Trades' being by the young Lingelbach. The defining work in this group is *Il Ciambellaro* (Galleria Nationale d'Arte Antica, Rome), which he claims demonstrates "the simplified forms and flat lighting that contrast with the accurate naturalistic detail and extraordinary sensitivity to the effects of light, atmosphere and space evident in landscapes by van Laer."

Among the influences on Lingelbach, according to Kren, were the mature work of Jan Miel from the late 1630s and 1640s, and the classicizing influence of Michael Sweerts, who arrived in Rome in 1646. Another seminal work of Lingelbach's early career is *The Purgative Source*, (Musee Fabre, Montpelier), where Kren states that "the distant...mountains at the right are treated with even colouring and flat light." This treatment is certainly evident in the landscape of the present picture, which also features the wide-brimmed hats of the peasants enlivening the surface design...and the doll-like male figures mentioned by Kren.

£4,000-6,000



95



96

95

CIRCLE OF DIRCK VAN DER LISSE (DUTCH 1586-1669)

NYMPHS BATHING IN A WOODLAND GROTTO

Oil on canvas

46 x 58cm (18 x 22¾ in.)

Provenance:

Dillington Park, Somerset

Sale, Sotheby's, London, 24 September 2013, lot 172

£1,000-1,500

96

KLAES MOLENAER

(DUTCH CIRCA 1630-CIRCA 1676)

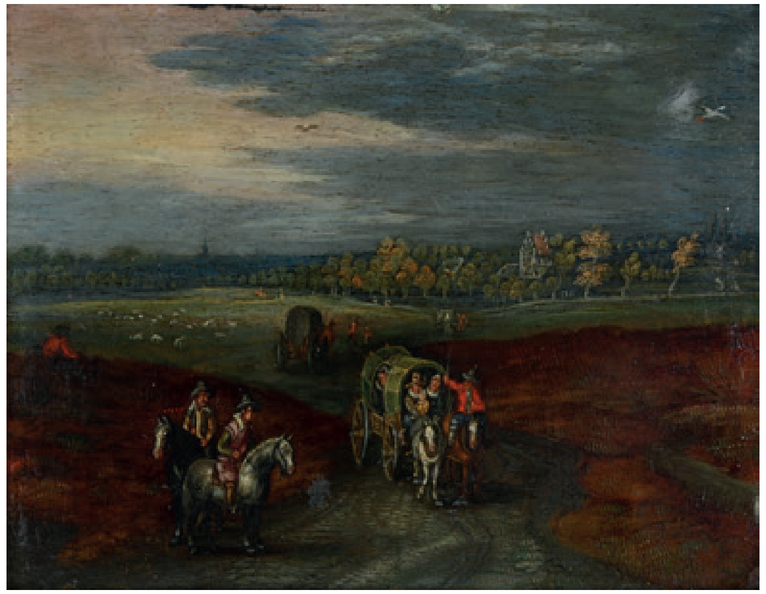
FIGURES ON A FROZEN RIVER

Oil on panel

Signed (lower left)

26 x 22cm (10 x 8½ in.)

£1,000-1,500



97

97

FLEMISH SCHOOL (17TH CENTURY)

FIGURES IN A LANDSCAPE

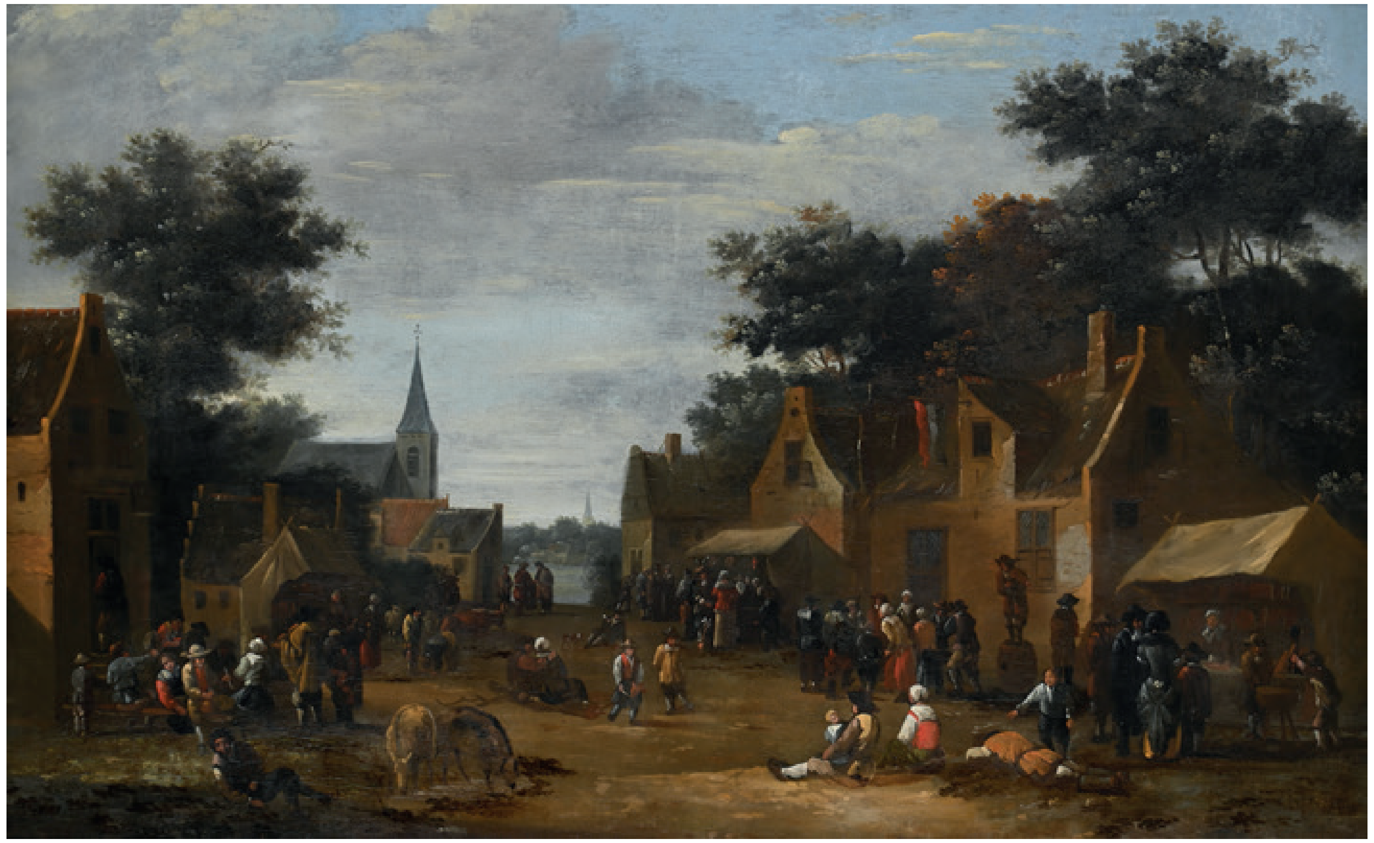
Oil on panel

7.5 x 9.5cm (2¾ x 3½ in.)

Provenance:

Alfred Brod, London

£1,000-1,500



98

98

ATTRIBUTED TO CORNELIS DROOCHSLOOT

(DUTCH 1630-1673)

VILLAGE SCENE WITH A COUNTRY FAIR

Oil on canvas

65 x 103cm (25½ x 40½ in.)

Provenance:

The Collection of Lady Grizel Hamilton

Sale, Bonhams, London, 7th July 1966, lot 70 (bought after sale)

£3,000-5,000

99

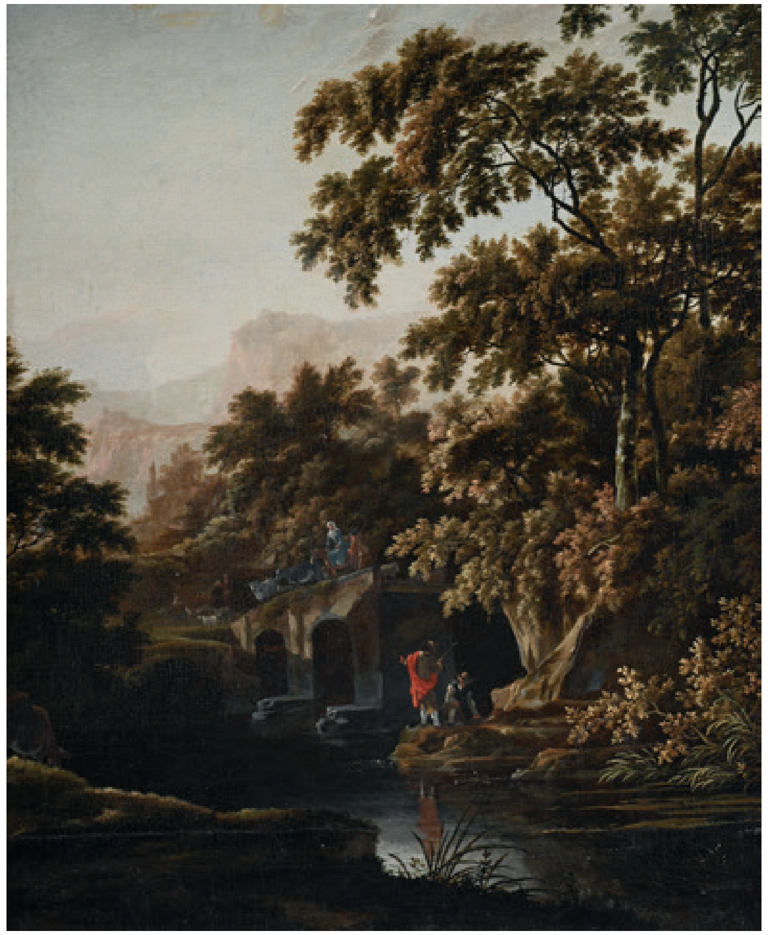
CIRCLE OF JAN BOTH (DUTCH 1610/18-1652)

ITALIANATE LANDSCAPE WITH FIGURES BY A POOL

Oil on canvas

86 x 69cm (33¾ x 27 in.)

£3,000-5,000



99

100

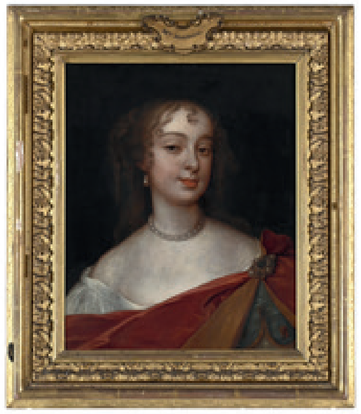
ATTRIBUTED TO THEODORE RUSSEL (BRITISH 1614-1689)

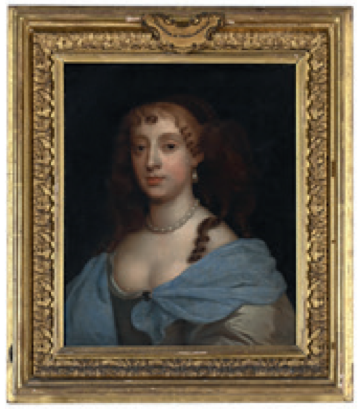
PORTRAITS OF FOUR LADIES, COMPRISING: MRS JANE MIDDLETON (MYDDLETON) NÉE NEEDHAM (1645-1692); ELIZABETH PERCY, COUNTESS OF NORTHUMBERLAND, NÉE WRIOTHESLEY (1646-1690); BARBARA PALMER, 1ST DUCHESS OF CLEVELAND, COUNTESS OF CASTLEMAINE, NÉE BARBARA VILLIERS (1640-1709); HENRIETTA HYDE, COUNTESS OF ROCHESTER, NÉE BOYLE (1646-1687)

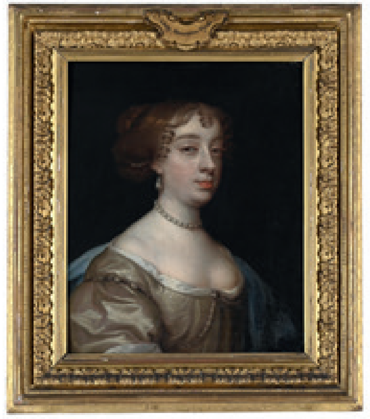
Oil on panel, a set of four
Each inscribed with identifying inscriptions (verso)
40 x 32cm (15½ x 12½ in.) (4)

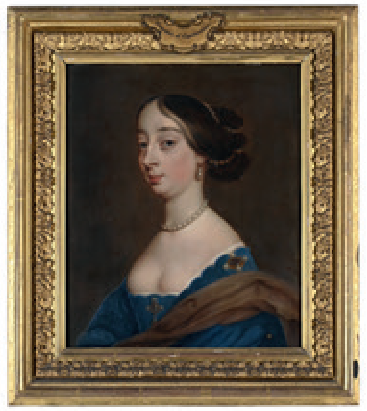
Theodore Russel was of Dutch descent and was the son of Nicasius Russel, a goldsmith and jeweller to King James I and King Charles I. He was related to the painter Cornelis Jonson with whom he lived for nine years as his studio assistant. He spent a year with Sir Anthony van Dyck and produced many reduced replicas of his master's portraits.

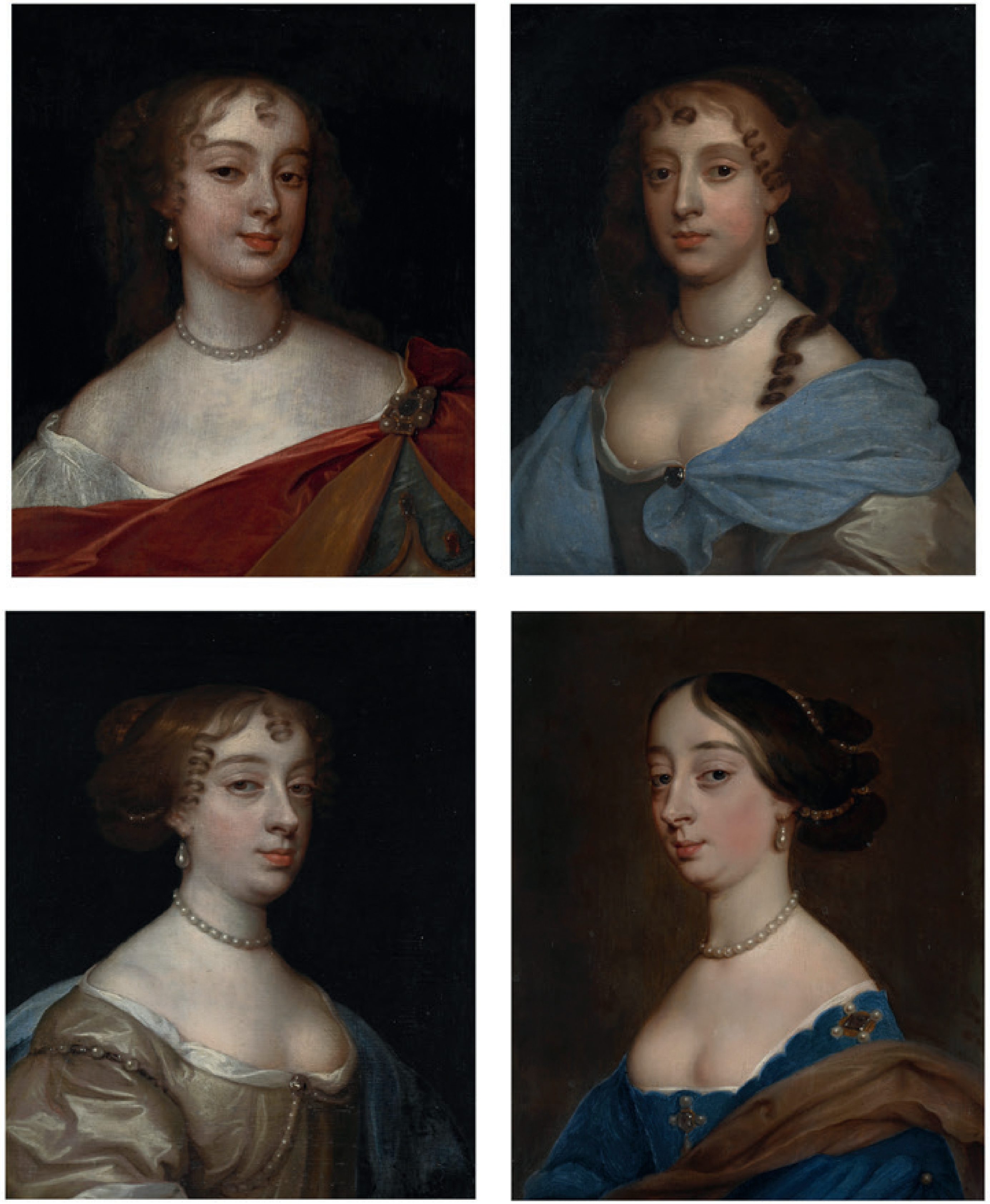
£15,000-25,000











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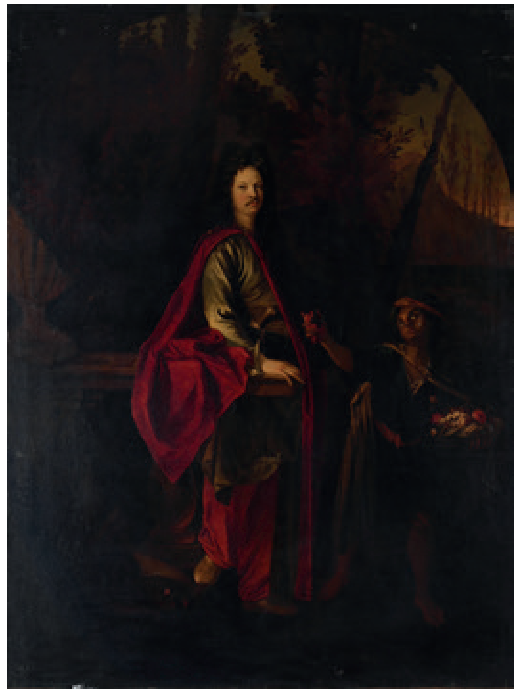
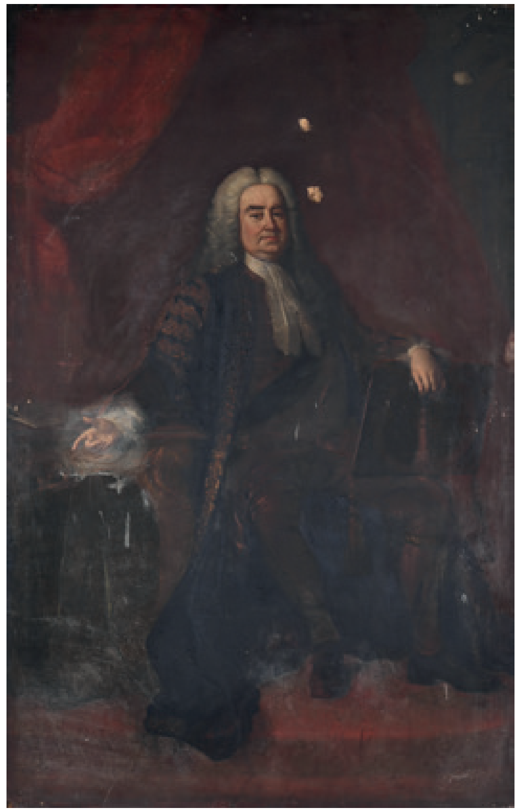


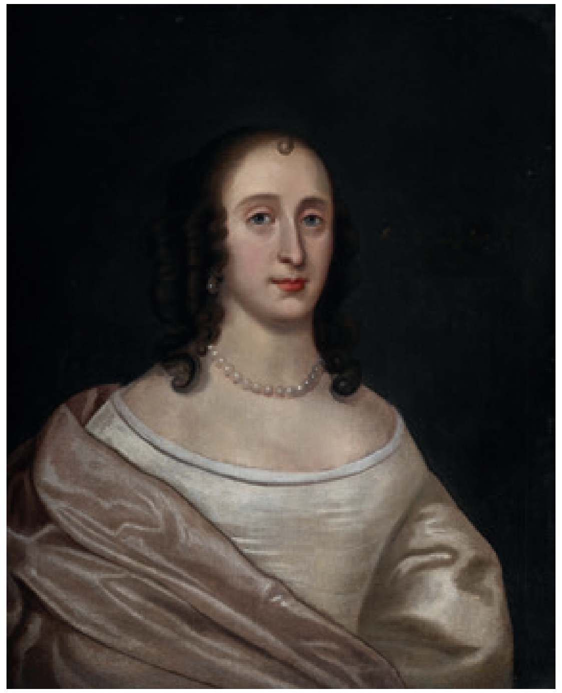
101

101
ANGLO-DUTCH SCHOOL (LATE 17TH CENTURY)
PORTRAIT OF A MAN IN A RED ROBE WITH AN ATTENDANT
Oil on canvas
139 x 106cm (54½ x 41½ in.)
Unframed

£1,000-1,500



103



102

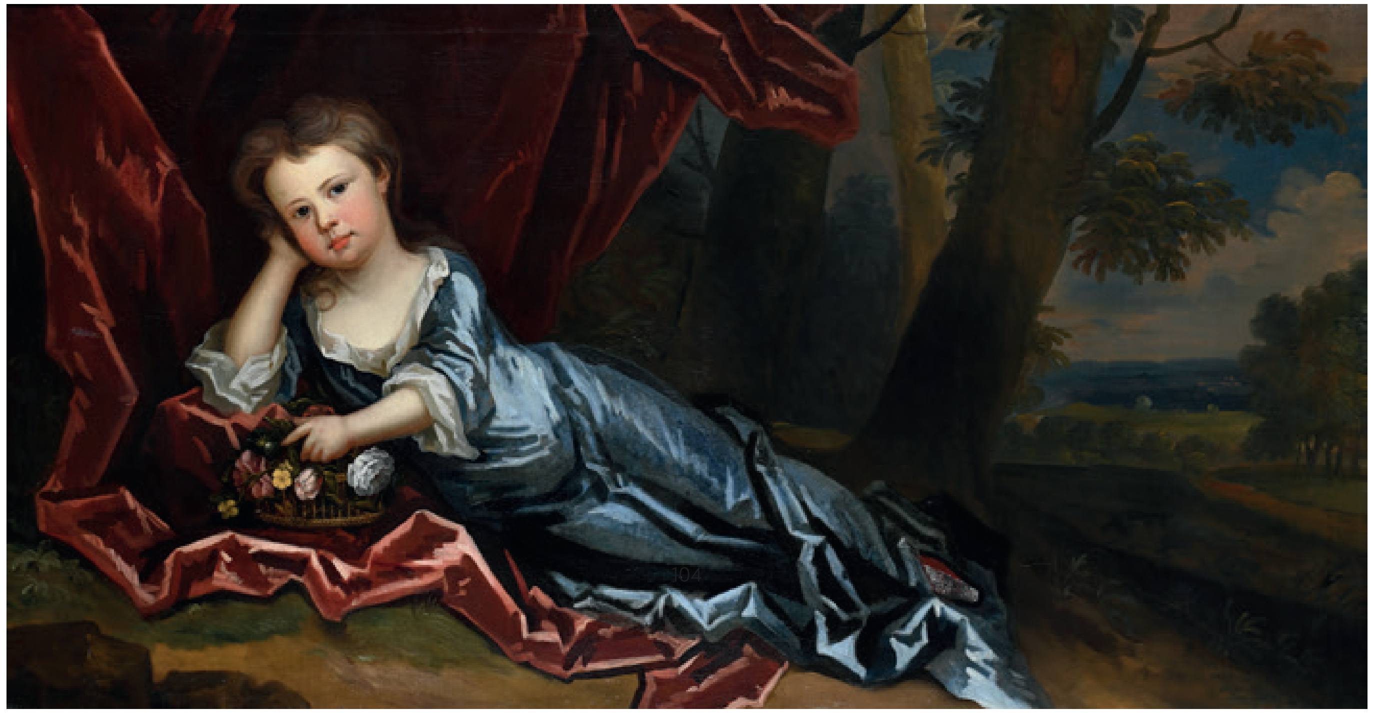
102
ENGLISH SCHOOL (17TH CENTURY)
PORTRAIT OF ELIZABETH, DAUGHTER OF HENRY SAPCOTE OF BRACEBRIDGE
Oil on canvas
Inscribed 'Elizabeth daughter of Sapcote, to viscount Beaumont of Swords' (centre right)
75 x 63cm (29½ x 24¾ in.)

Provenance:
J. J. Patrickson & Son Ltd, London
The Collection of Mr P. Rees, London

£600-800

103
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF ROBERT WALPOLE
Oil on canvas
With identifying inscription (to letter, centre left)
241 x 151cm (94¾ x 59¼ in.)
Unframed

£400-600



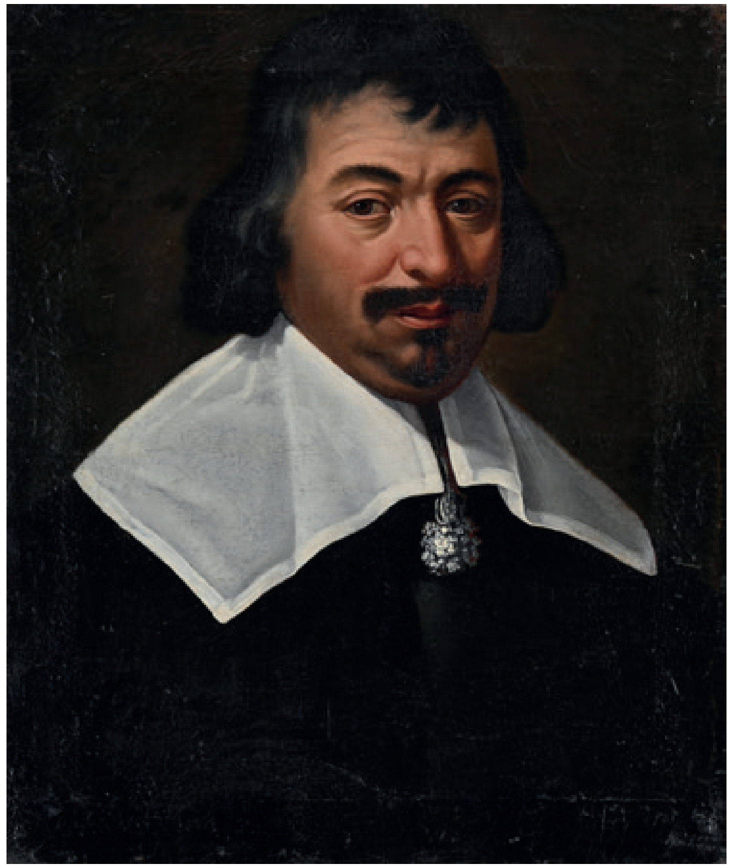
104

104
CHARLES D'AGAR (FRENCH 1669-1723)
PORTRAIT OF MARGARET GODOLPHIN (B. 1708)
Oil on canvas
76 x 149cm (29¾ x 58½ in.)

Provenance:
The 5th Duke of Leeds and by descent to
Clotworthy Skeffington, 11th Viscount Massereene

Margaret Godolphin was the daughter of the 2nd Earl of Godolphin and Henrietta Churchill, later 2nd Duchess of Marlborough. Margaret died without issue and the picture passed to the Duchess's grandson The 5th Duke of Leeds and in turn to Viscount Massereene.

£6,000-8,000



105

105

FRENCH SCHOOL (17TH CENTURY)

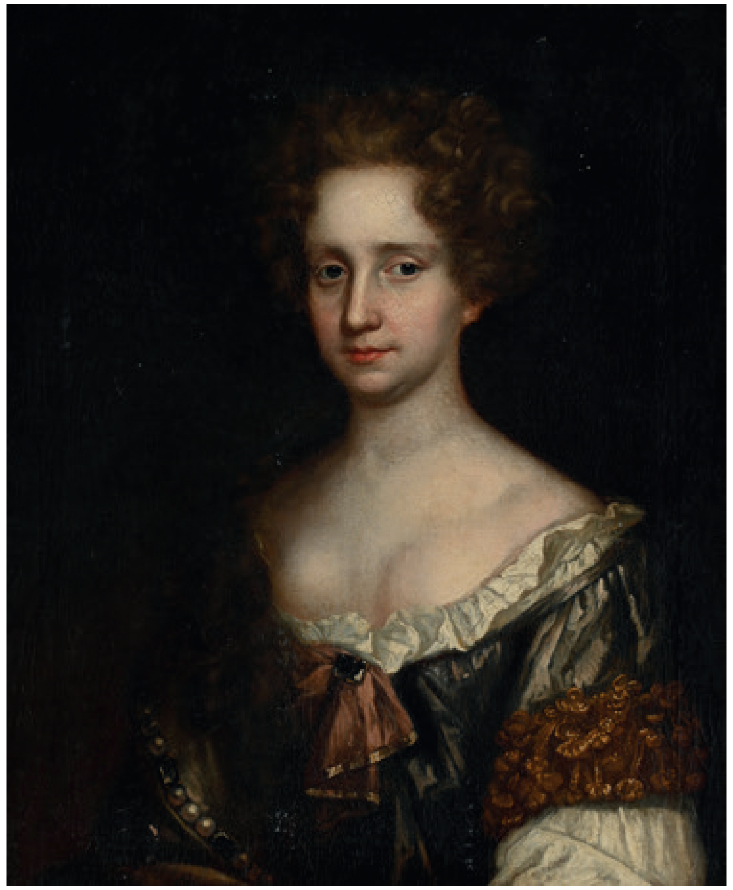
PORTRAIT OF A GENTLEMAN

Oil on canvas

55 x 47cm (21½ x 18½ in.)

Unframed

£400-600



106

106

BRITISH SCHOOL (LATE 17TH CENTURY)

PORTRAIT OF A LADY

Oil on canvas

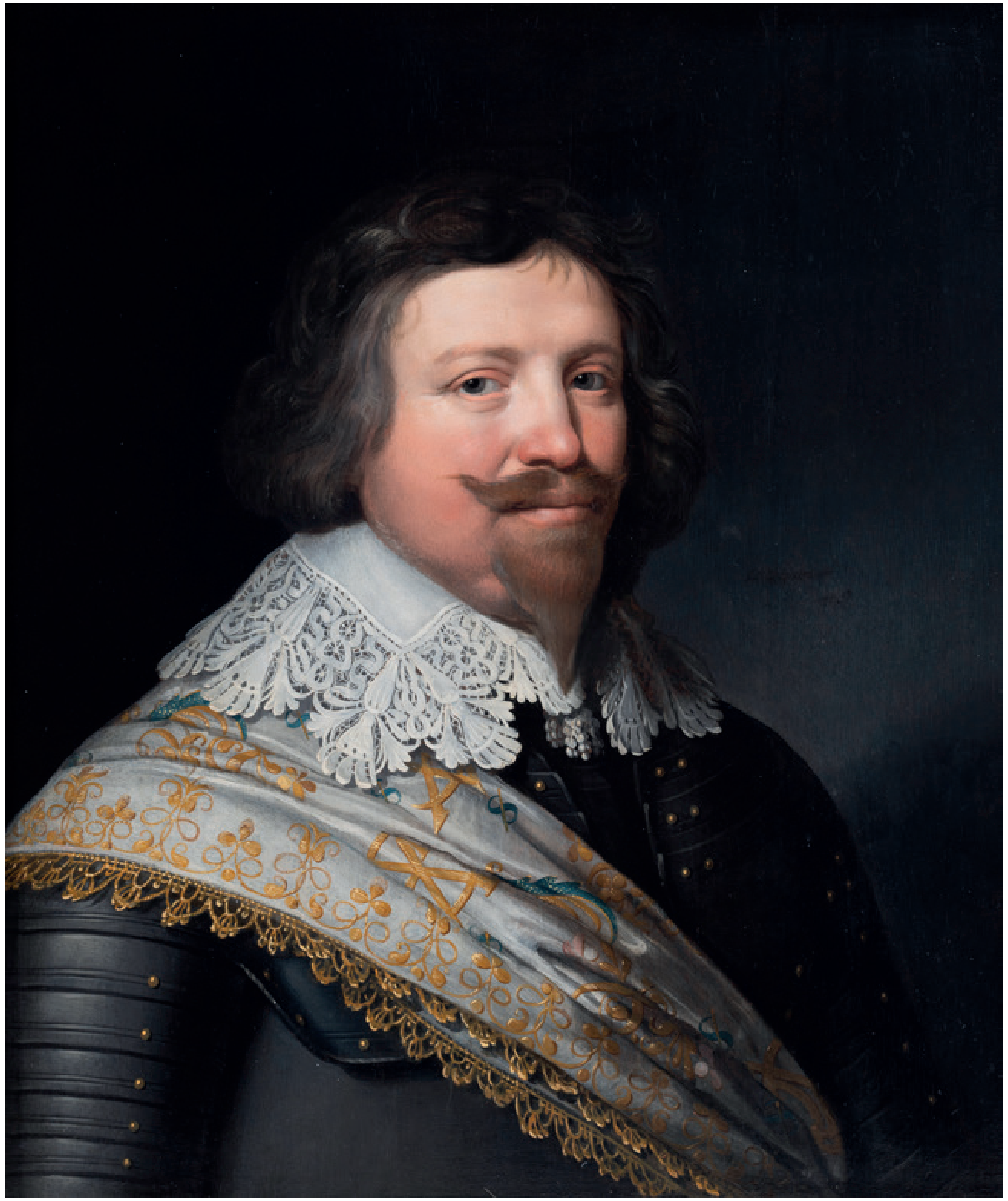
72.5 x 60cm (28½ x 23½ in.)

Provenance:

Unknown Sale, 30 April 1985, lot 34

The collection of Mr G. W. Penny

£700-1,000



107

107

WORKSHOP OF MICHIEL JANSZ. VAN MIEREVELT (DUTCH 1567-1641)

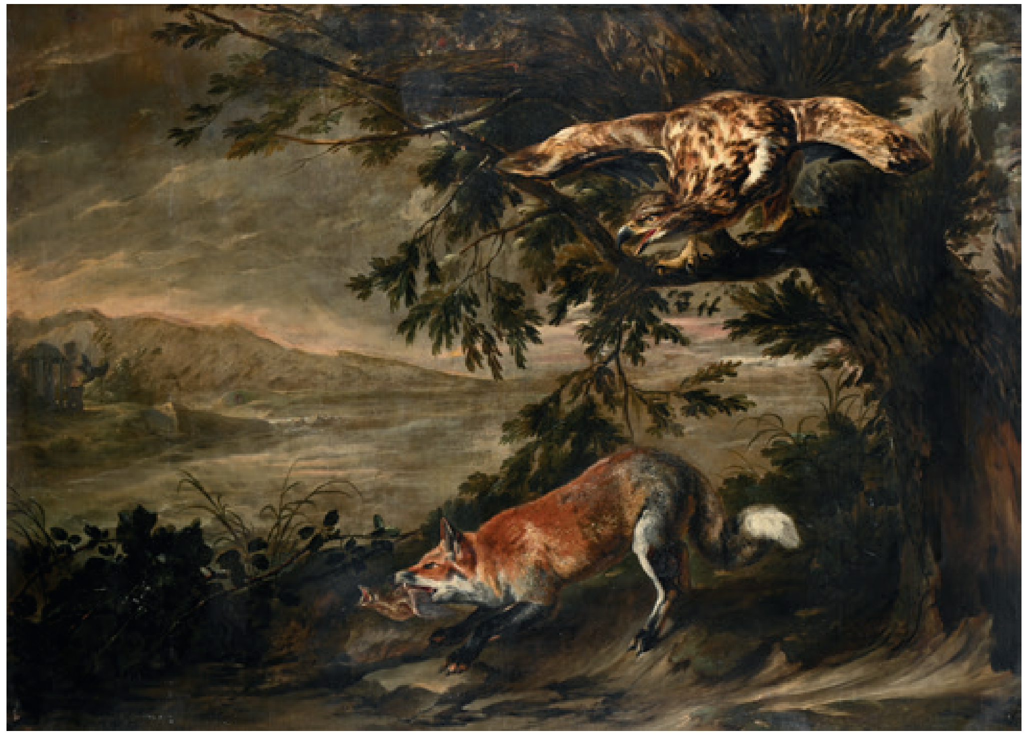
PORTRAIT OF A GENTLEMAN IN ARMOUR, POSSIBLY STADHOLDER FREDERIK HENDRIK, PRINCE OF ORANGE (1584-1647)

Oil on panel

Indistinctly signed (centre right)

69 x 58.5cm (27 x 23 in.)

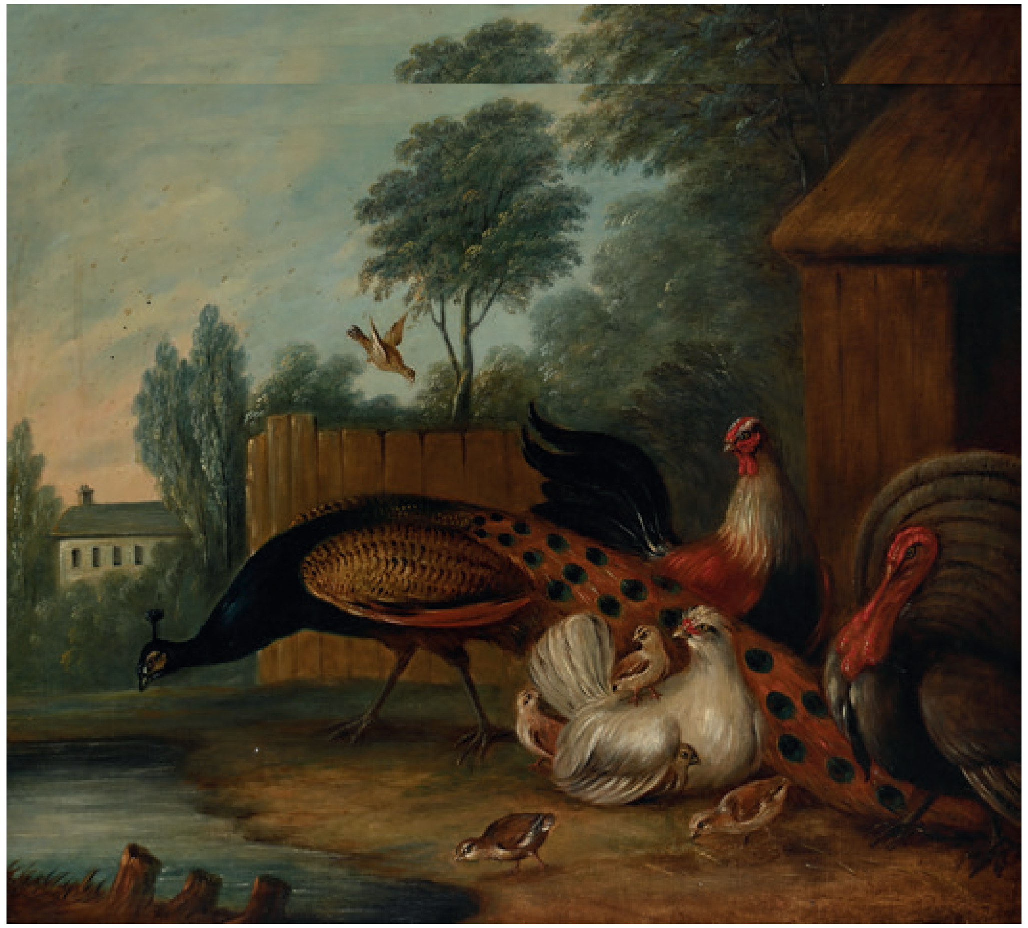
£5,000-7,000



108

108
FOLLOWER OF FRANS SYNDERS
FOX HUNTING A FALCON CHICK
Oil on canvas
163 x 226cm (64 x 88¾ in.)

£1,500-2,500

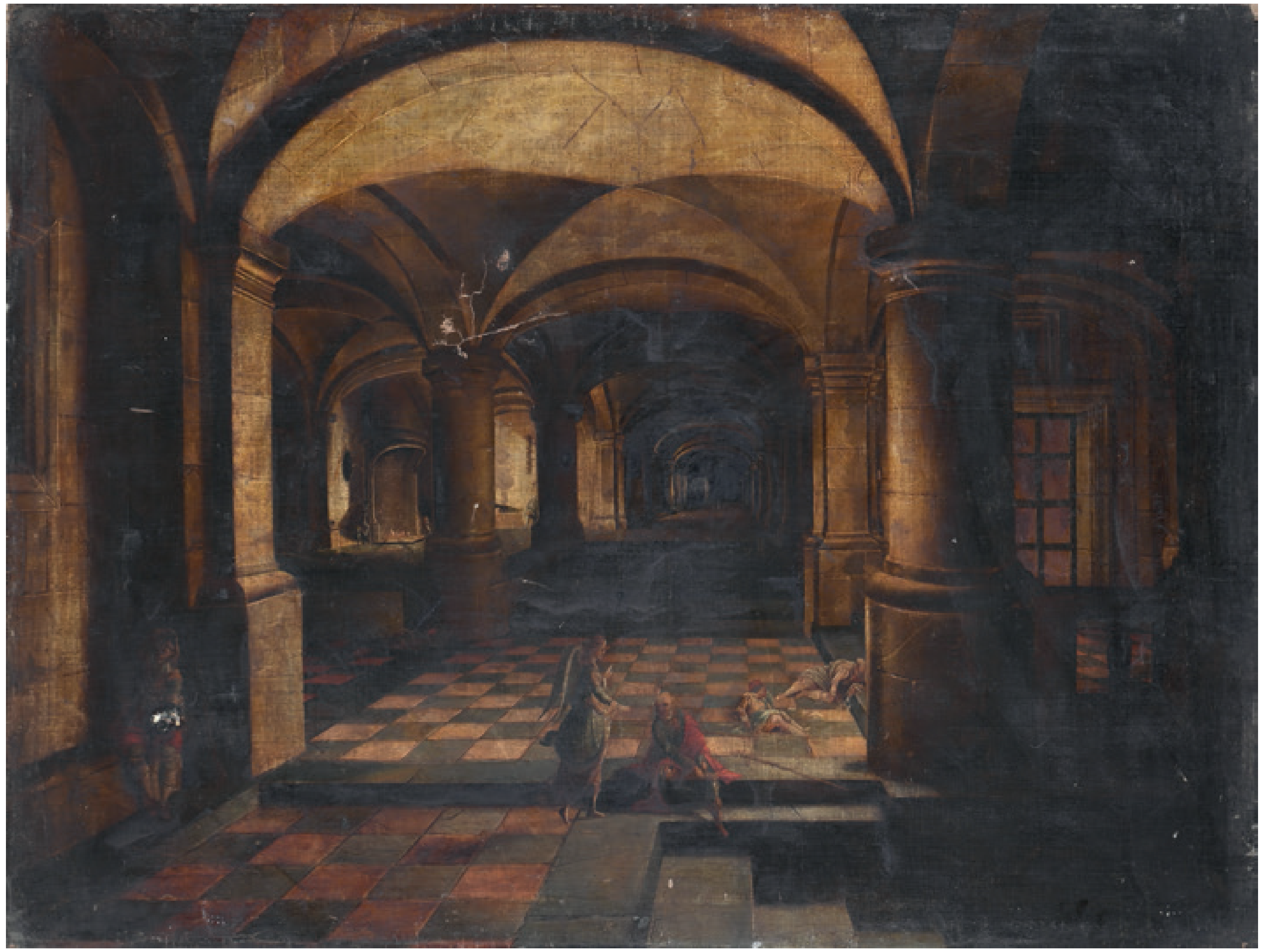


109

109
CIRCLE OF MARMADUKE CRADDOCK
(ENGLISH CIRCA 1660-1717)
A CONCERT OF BIRDS IN A LANDSCAPE
Oil on canvas
50.5 x 76cm (19¾ x 29¾ in.)

£1,500-2,500

110 (no lot)



111

111
FOLLOWER HENDRICK VAN STEENWIJCK THE ELDER
THE LIBERATION OF SAINT PETER
Oil on canvas
121 x 160.5cm (47½ x 63 in.)
Unframed

£600-800

112

FRANS FRANCKEN THE YOUNGER (FLEMISH 1581-1642)
CHRIST IN THE HOUSE OF SIMON THE PHARISEE
Oil on panel
Signed 'D. o. ffranck. in. et f.' (lower right); further titled by later hand 'The Lord's Supper' (to label, verso)
58.4 x 44.5cm (22 x 17½ in.)

Provenance:
(Probably) acquired by Edward Southwell, MP (1705 - 1755) for Kings Weston House near Bristol
Thence by family descent until 2024

Literature:
Inventory of Kings Weston House Contents, dated 27th December, 1777. Listed among the Paintings in Lady Clifford's Dressing Room (page 26, item 4 "The Washing of our Saviour's Feet by old Frank")

Long considered a painting by Frans Francken the Elder, this remarkable discovery is now recognised as a fine example of the work of Frans Francken the Younger. Hidden from public view for more than 250 years, it is listed in the 1777 inventory of goods from Kings Weston House, where it was located in Lady Clifford's Dressing Room. According to the inventory, it was displayed alongside works attributed to Claude Lorrain, Paul Bril, Cornelis van Poelenburch, and Godfrey Kneller.

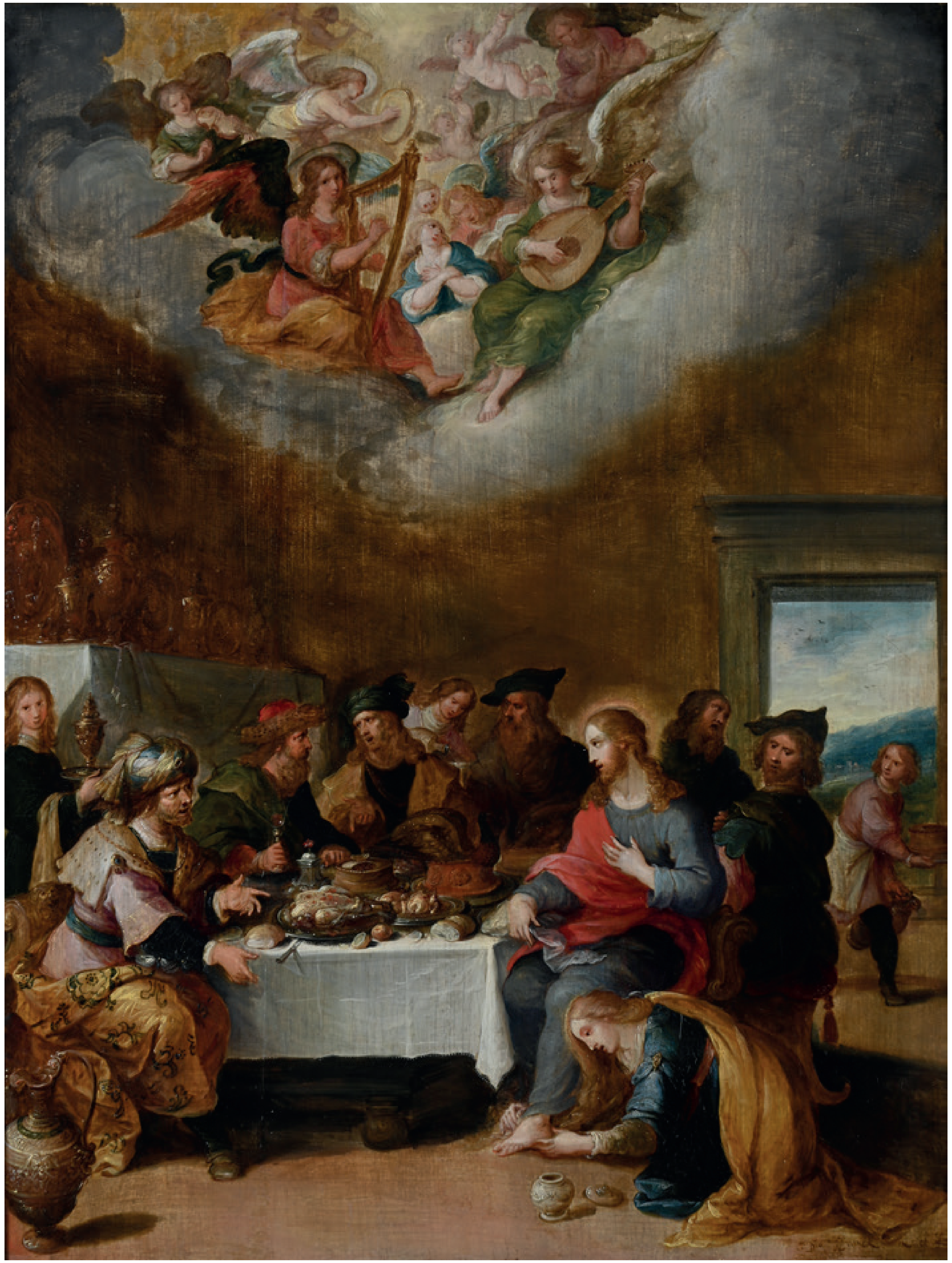
Although mistakenly recorded as *"The Washing of our Saviour's Feet by Old Frank"* (Frans Francken the Elder), the quality of the painting - evident in the free, almost sketch-like yet confident brushwork of the background figures, the richly detailed table, and the small, glimmering tears suspended in mid-air from the woman washing Christ's feet - clearly reflects the hand of Frans Francken the Younger.

The 18th-century attribution to Francken the Elder likely stems from the signature "D.o. ffranck," where "D.o." stands for the Flemish *de oude*, meaning "the Elder." However, this signature was actually used by Frans Francken the Younger from the late 1620s. Prior to the death of his father in 1616, he had signed his works as "the young Frans Francken."

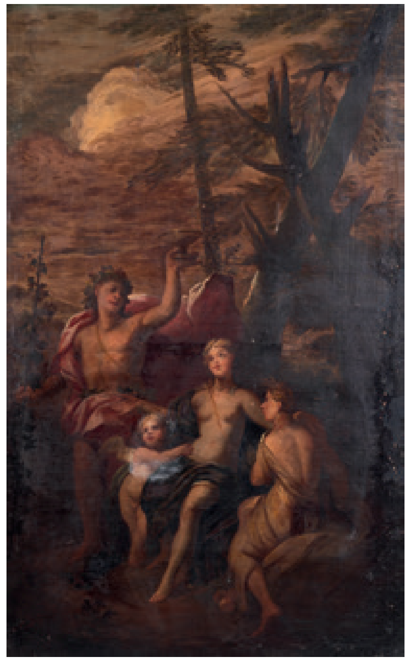
Furthermore, the subject of the painting has been misidentified over the years, as suggested by a label on the reverse reading *"The Lord's Supper."* While the Kings Weston House records come closer to the correct subject, the painting actually depicts an episode from the Gospel of Luke (7:36–50), in which Christ dines at the house of Simon the Pharisee. During the meal, a sinful woman, having learned that Christ would be present, enters the house and anoints His feet. Only one other known painting of this subject by Francken survives, now in the collection of the Museum of Fine Arts in Rennes.

Francken's fluid handling of paint and his sophisticated sense of composition are clearly evident here. In the upper half of the painting, the angels appear shaped and softened by light, creating a striking contrast with the richly detailed, earthbound table below. This compositional approach establishes a powerful interplay between the ethereal, celestial realm above and the material world below. Owing to this distinctive quality in his work, Francken's paintings were highly sought after and went on to inspire later artists such as Jan Brueghel the Elder and Peter Paul Rubens.

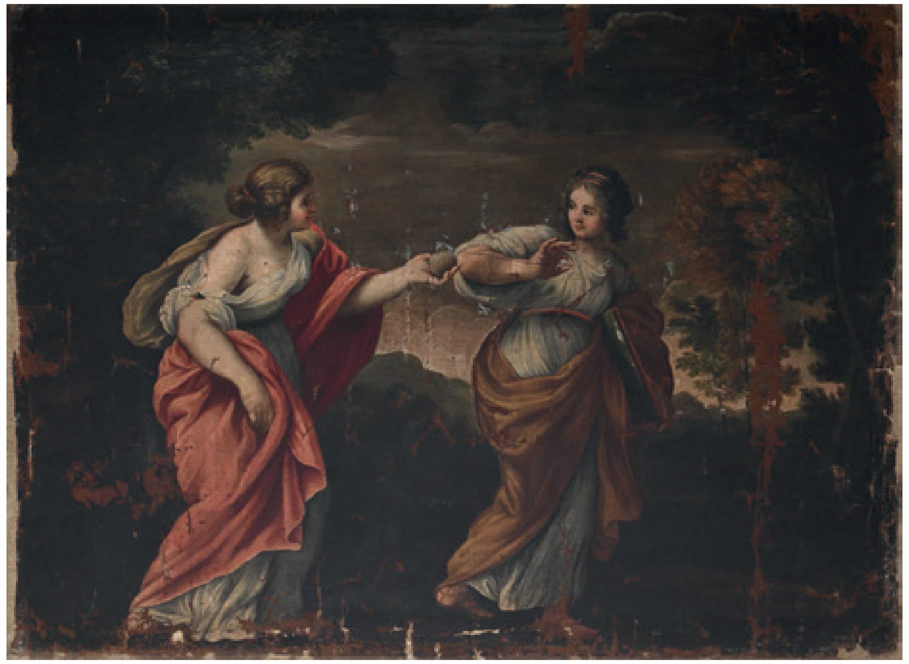
£20,000-30,000



112



113



114

113

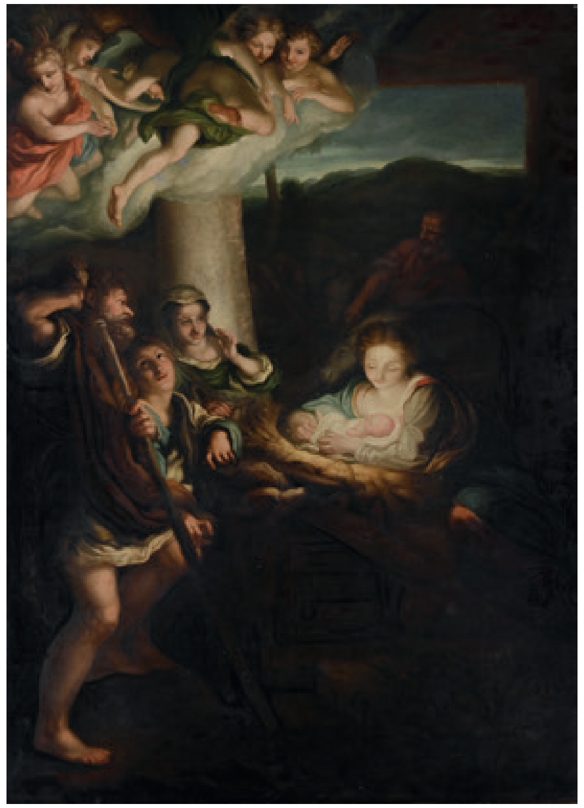
VENETIAN SCHOOL (LATE 17TH CENTURY)
BACCHUS, VENUS, AND CUPID
Oil on canvas
161 x 98cm (63¼ x 38½ in.)

£800-1,200

114

FOLLOWER OF CIRO FERRI
TWO ALLEGORICAL FIGURES WITH A BALL OF STRING
Oil on canvas
99 x 136cm (38¾ x 53½ in.)

£1,000-1,500



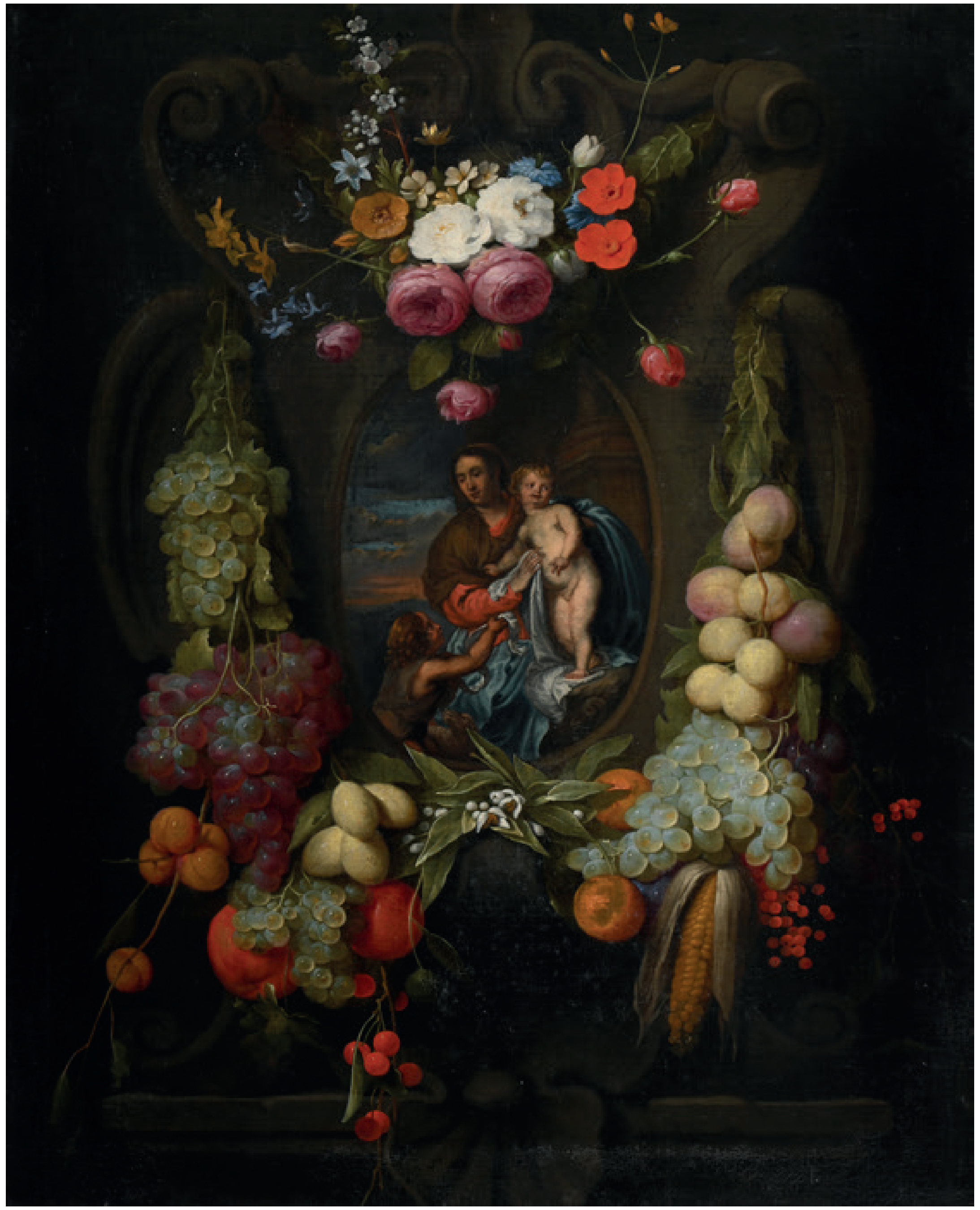
115

115

AFTER ANTONIO ALLEGRI, CALLED CORREGGIO
THE ADORATION OF THE SHEPHERDS
Oil on canvas
144 x 102.3cm (56½ x 40¼ in.)
Unframed

After the painting in the Gemäldegalerie Alte Meister, Dresden

£700-1,000



116

116

JACOB VAN ES (FLEMISH CIRCA 1596-1666)
MADONNA AND CHILD WITH ST JOHN THE BAPTIST IN A CARTOUCHE OF GRAPES AND FLOWERS
Oil on canvas
105 x 83cm (41¼ x 32½ in.)

Best known for his table-top still lives, however Van Es did occasionally produce still lives such as the one offered for sale here.

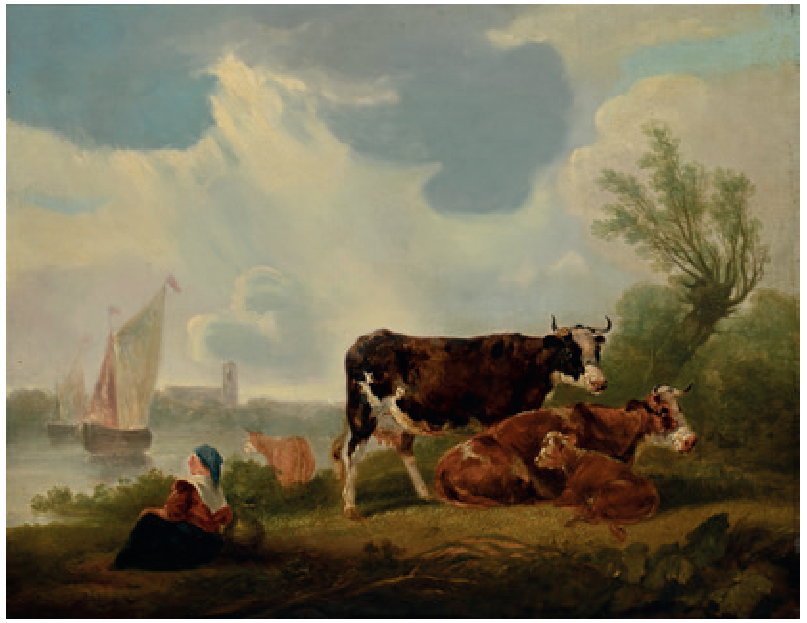
Another work by Van Es, with almost exactly the same cartouche was auctioned at Palais Galliera, Pairs, on 12 November 1961. This example was co-signed by Godfried Maes for the medallion which also depicted a Madonna and Child.

The Madonna and Child in the medallion of the present lot copies a composition by Anthony Van Dyck, now in the Alte Pinakothek, Munich, and was probably painted by an anonymous copyist.

Although undated, it is presumed that the work here dates from *circa* 1650.

We are grateful to Fred Meijer who has confirmed the attribution of this work from the basis of photographs.

£5,000-7,000



117

117

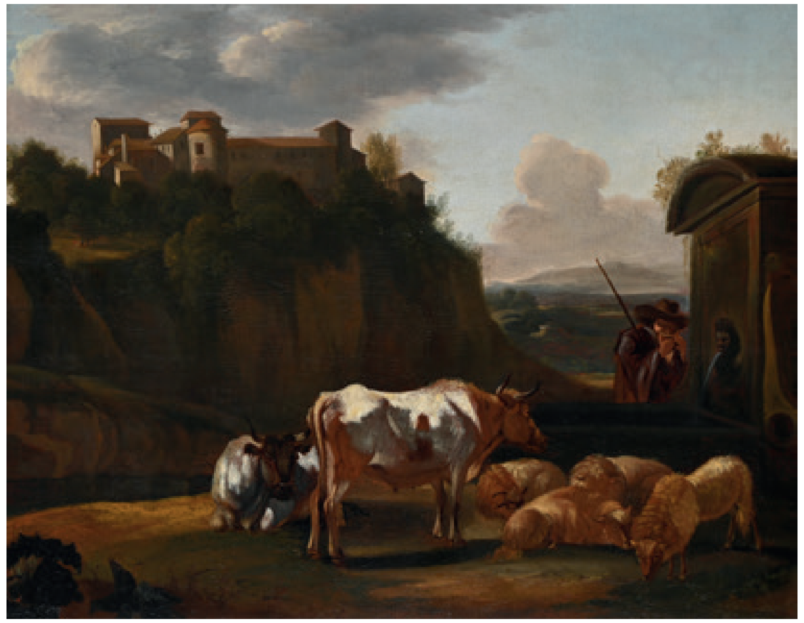
FOLLOWER OF ABRAHAM VAN STRY

COWS IN A RIVER LANDSCAPE

Oil on canvas

49 x 61cm (19¼ x 24 in.)

£500-800



118

118

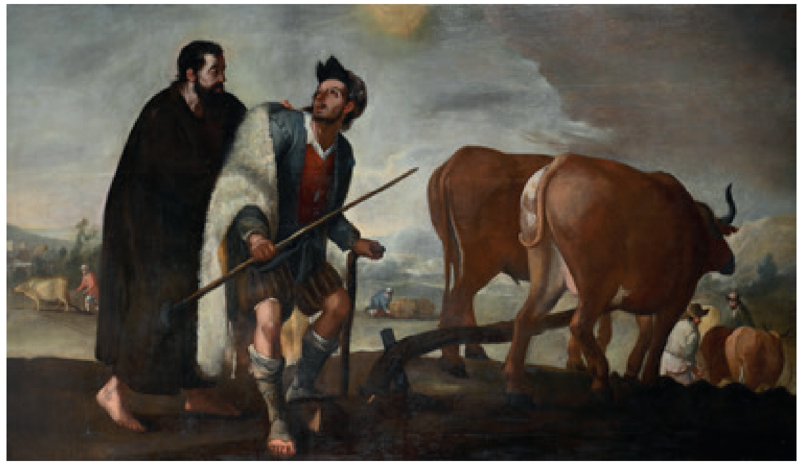
ITALIAN SCHOOL (17TH CENTURY)

ANIMALS BY A FOUNTAIN

Oil on canvas

70 x 90cm (27½ x 35¼ in.)

£800-1,200



119

119

CIRCLE OF ABRAHAM BLOEMAERT

(DUTCH CIRCA 1564-1651)

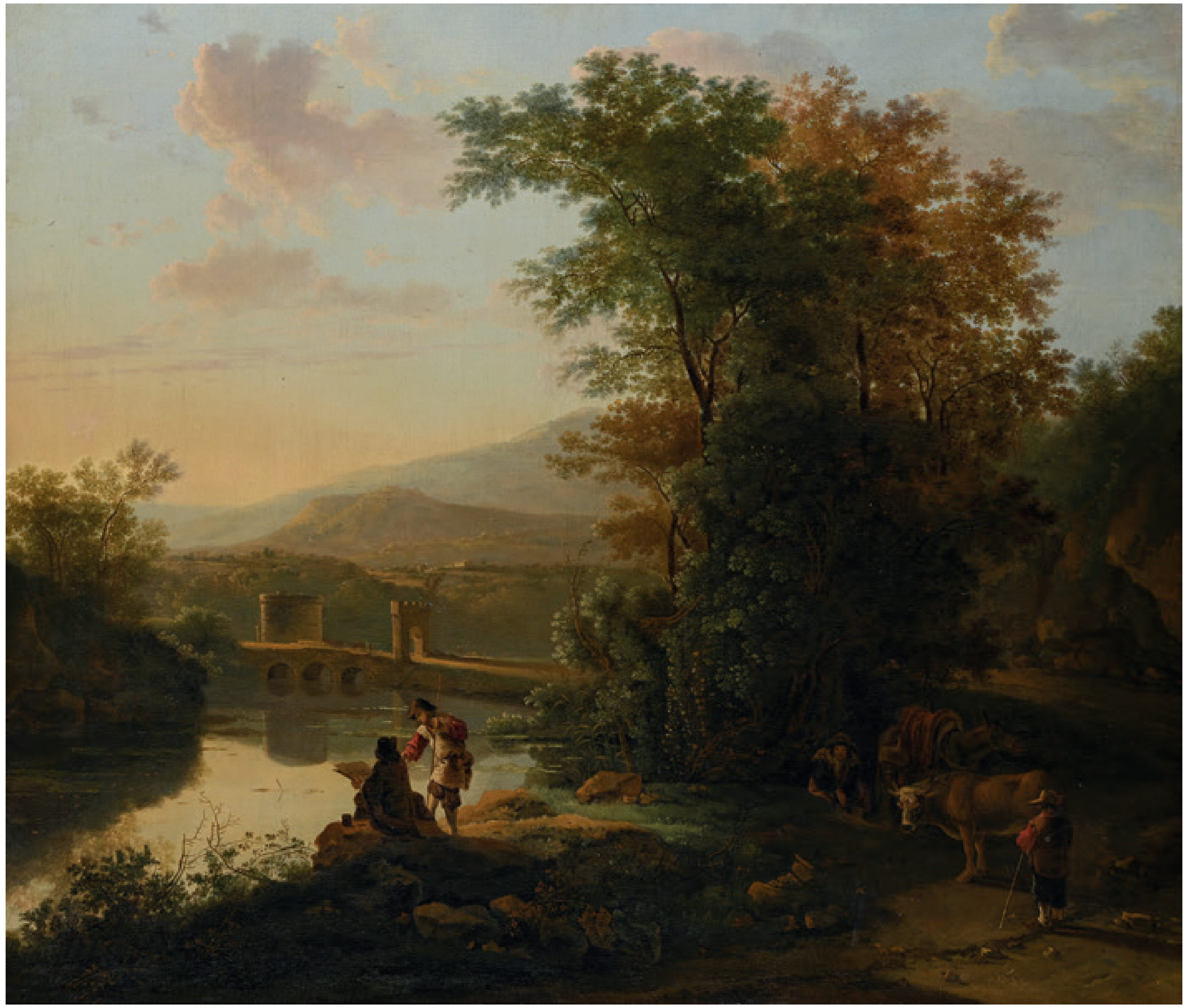
ELIJAH AND ELISHA

Oil on canvas

152.5 x 266cm (60 x 104½ in.)

Unframed

£1,000-1,500



120

120

FOLLOWER OF JAN BOTH

CATTLE DROVERS RESTING IN A RIVER LANDSCAPE WITH AN ARTIST OBSERVING THE VIEW

Oil on canvas

95 x 110cm (37¼ x 43¼ in.)

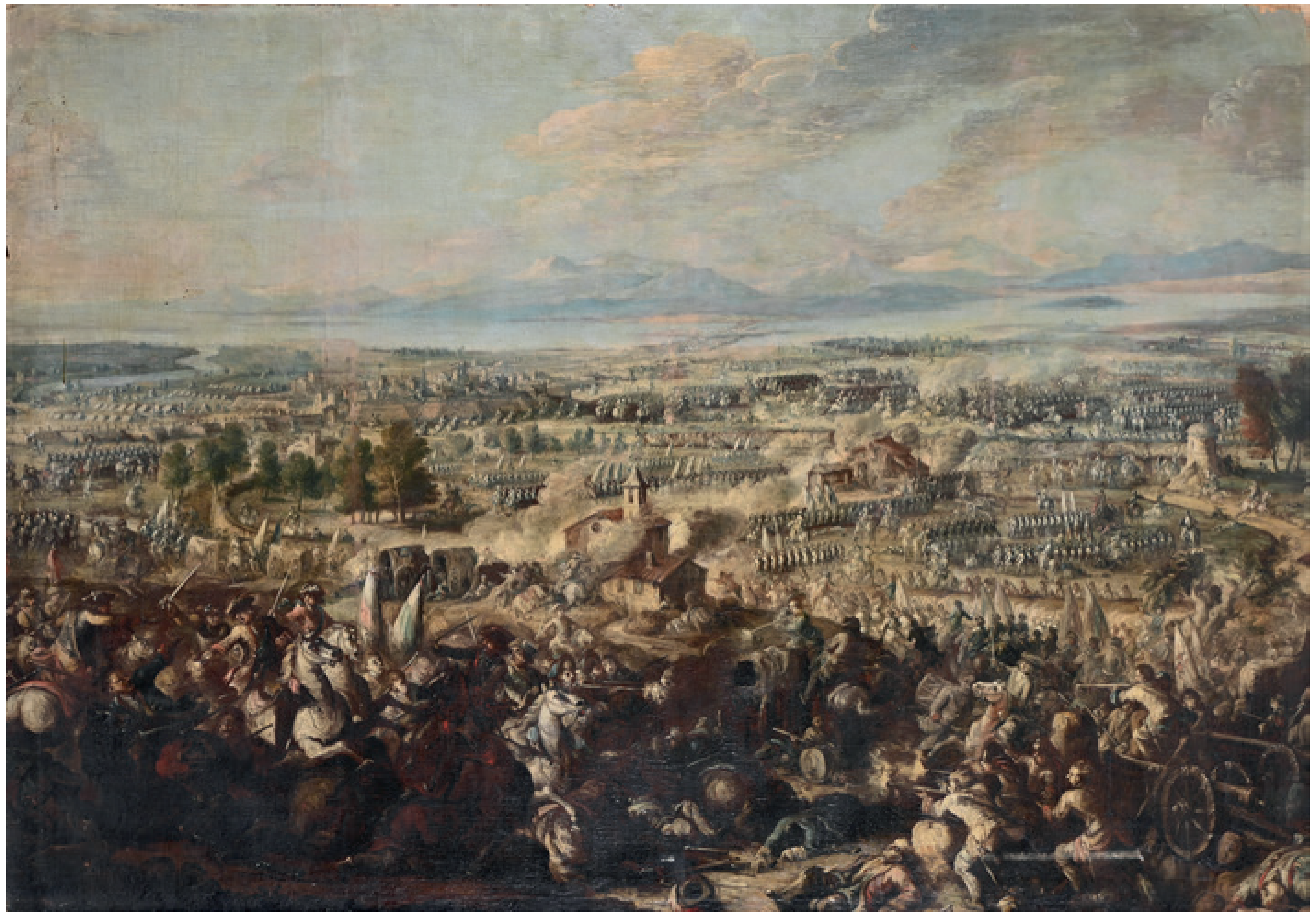
Provenance:

Sale, Sotheby's, London, 19 February 1986, lot 54

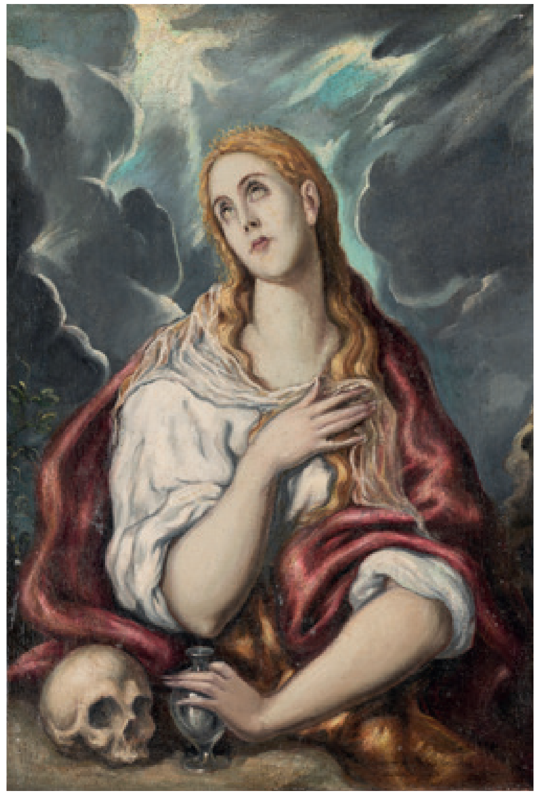
This work bears strong similarities to the Jan Both painting in the Carter Collection at the Los Angeles County Museum of Art

£4,000-6,000

121 (no lot)



122



123

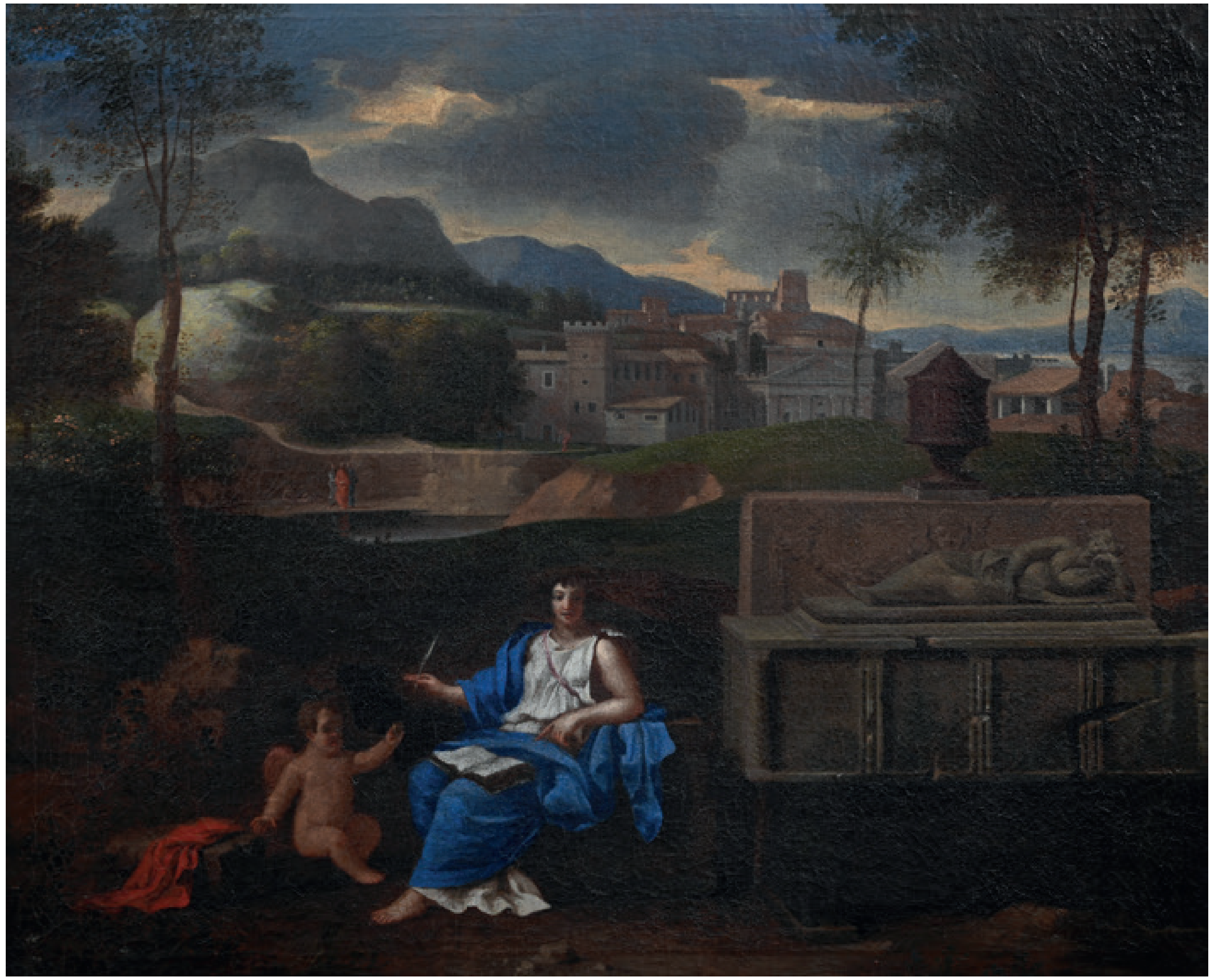
122
CIRCLE OF ILARIO MERCANTI, CALLED SPOLVERINI (ITALIAN 1657-1734)
VIEW OF A BATTLE SCENE
Oil on canvas
146 x 211cm (57¼ x 83 in.)

£3,000-5,000

123
AFTER DOMĒNIKOS THEOTOKŌPOULOS, CALLED EL GRECO
THE PENITENT MAGDALENE
Oil on canvas
60 x 40.5cm (23½ x 15¾ in.)
Unframed

After the original painting from 1576-78 now in the Museum of Fine Arts, Budapest.

£700-1,000



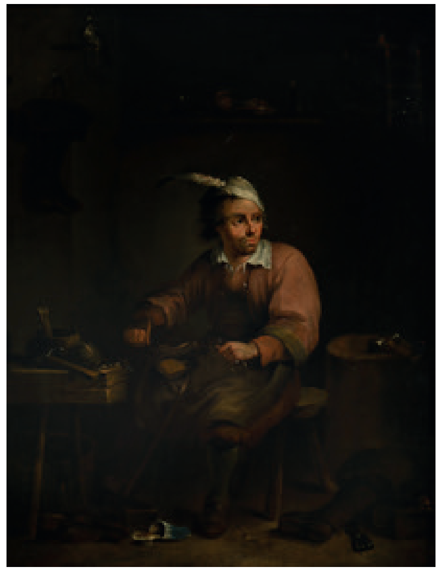
124

124
ATTRIBUTED TO JEAN LEMAIRE (FRENCH 1598-1659)
MUSE OF HISTORY
Oil on canvas
49 x 60cm (19¼ x 23½ in.)

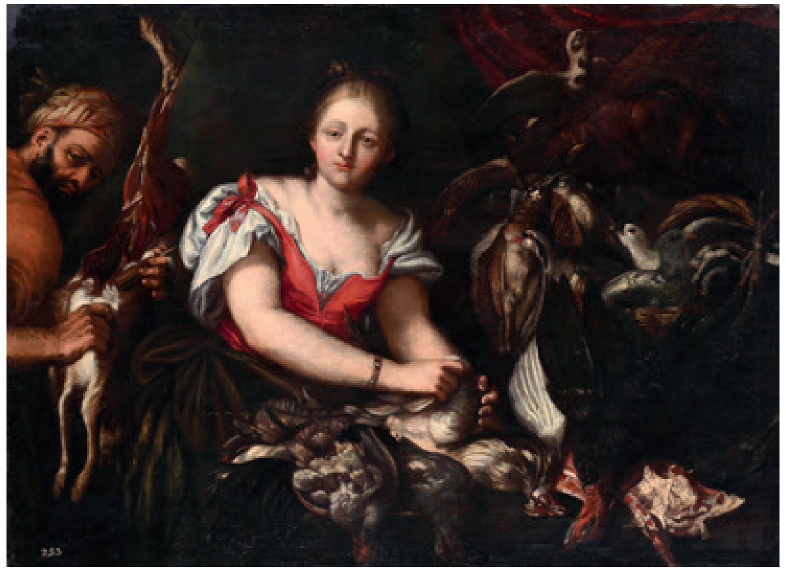
Provenance:
Anthony Mould Ltd, London, from whom acquired in December 1998 by the following, as 'Attributed to Nicholas Loir (1624-1679)'
Sir John Huxtable Elliott (1930-2022)

Sir John was an eminent British historian and Hispanist who was Regius Professor at Oxford University and honorary fellow of Oriel College, Oxford and also Trinity College, Cambridge.

£2,000-3,000



125



126

125

AFTER DAVID TENIERS THE YOUNGER
A COBBLER IN HIS WORKSHOP
Oil on panel
35 x 26cm (13¾ x 10 in.)

After the original painting from 1671, previously with Sphinx Fine Art.

£800-1,200

126

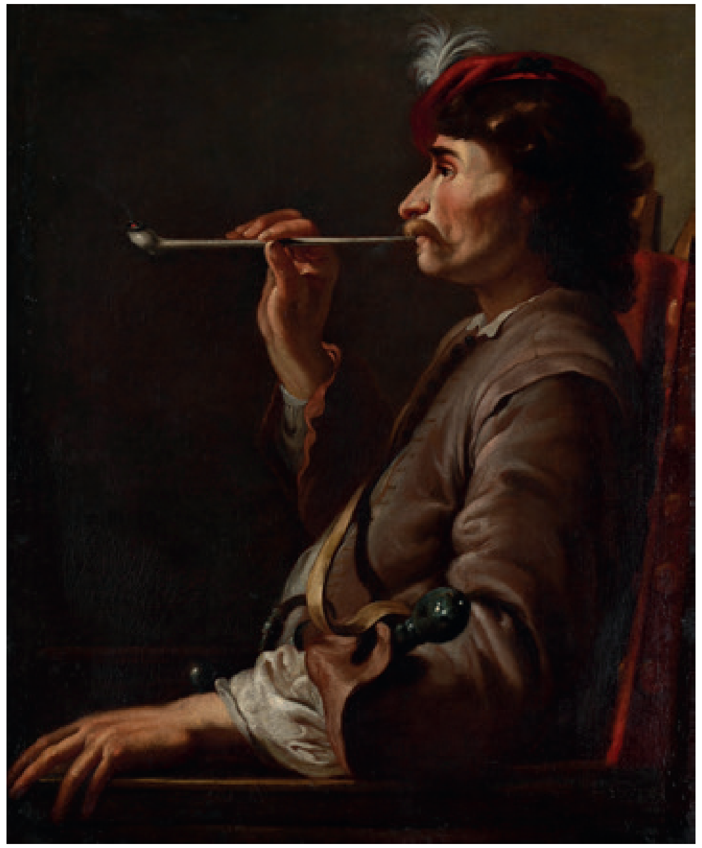
CIRCLE OF GIACOMO LEGI (FLEMISH CIRCA 1600-1640)
FIGURES IN A GAME LARDER
Oil on canvas
Numbered '253' (lower left)
117 x 160cm (46 x 62 in.)
Unframed

£1,500-2,000

127

FOLLOWER OF MATTHIAS STOMER
PORTRAIT OF A MAN SMOKING A PIPE
Oil on canvas
86.5 x 71cm (34 x 27¾ in.)

£2,000-3,000



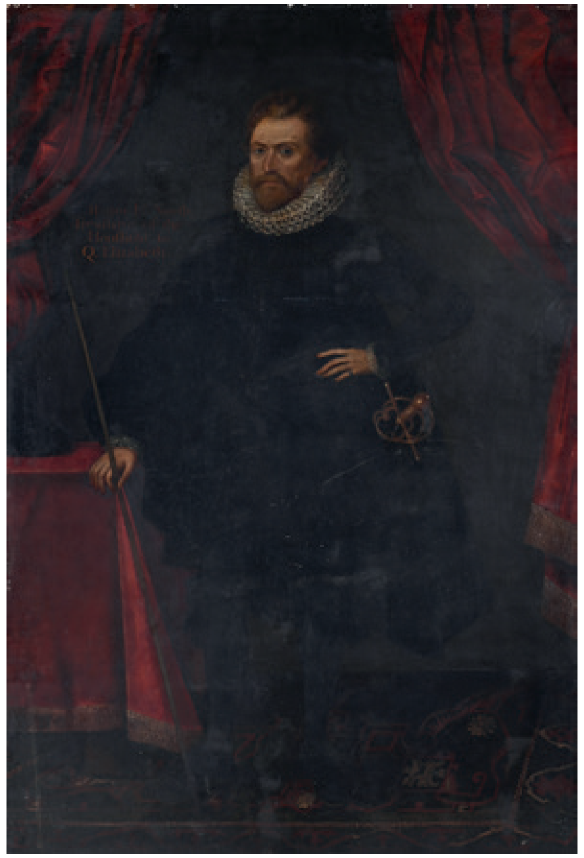
127

128

MANNER OF DANIEL MYTENS
PORTRAIT OF ROGER, 2ND LORD NORTH (D. 1600), FULL-LENGTH, IN A BLACK COAT AND BREECHES, BY A DRAPED TABLE
Oil on canvas
With identifying inscription 'Roger Ld. North, Treasurer of the Houshold (sic.) to Q. Elizabeth.' (upper left)
211 x 139cm (83 x 54½ in.)
Unframed

Provenance:
The Earls of Guilford
Thence by descent
Sale, Christie's, London, *Old Master & British Pictures*, 11 July 2008, lot 67

£2,000-3,000

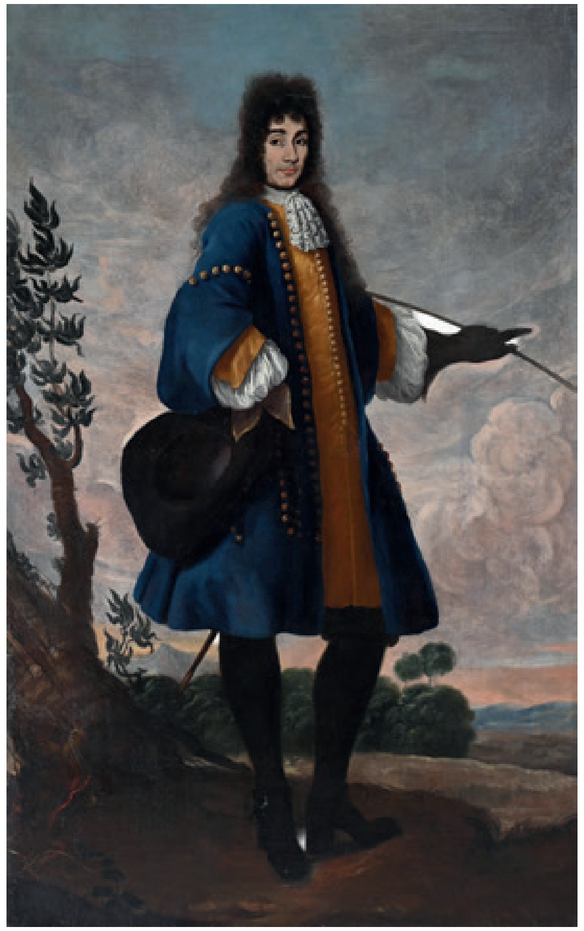


128

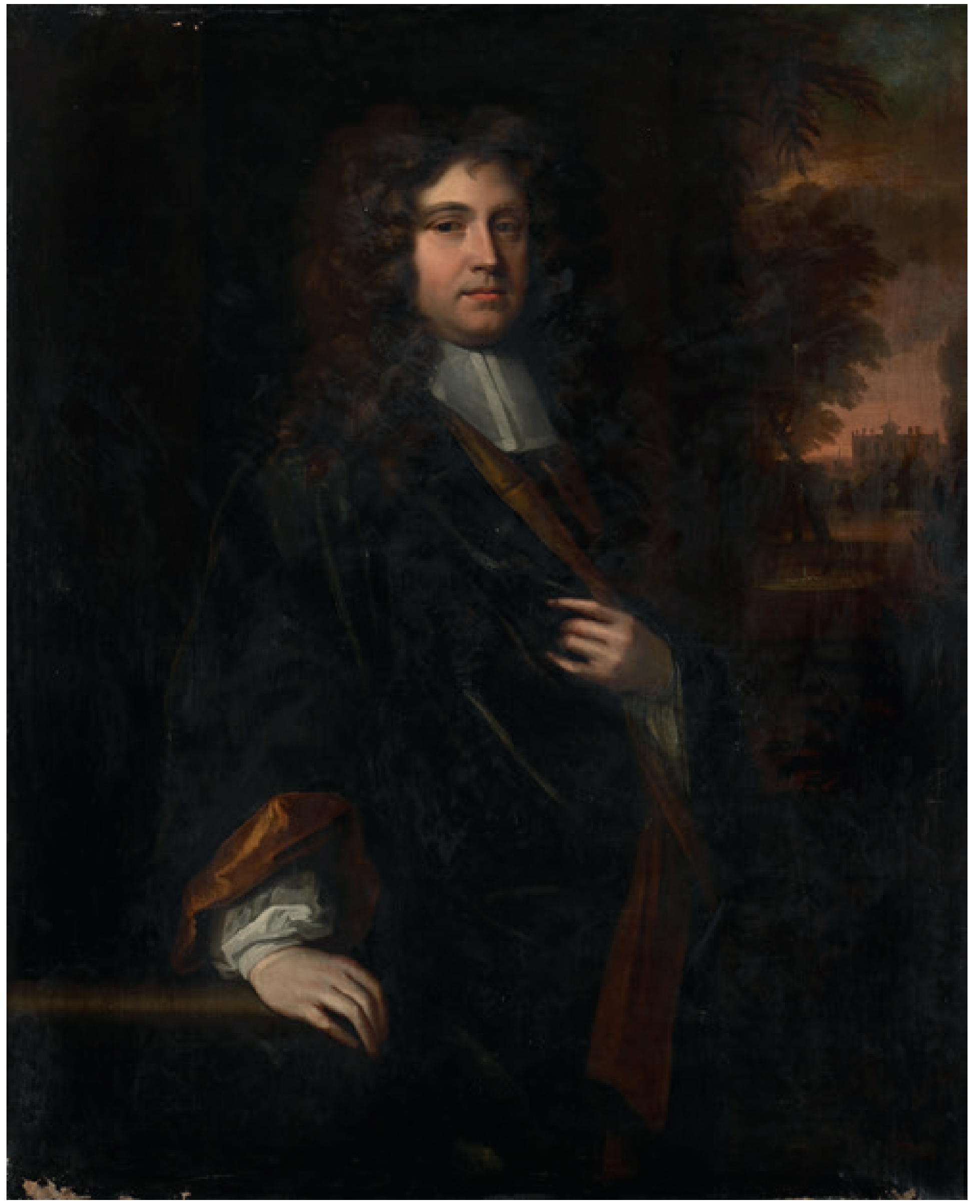
129

ITALO-FRENCH SCHOOL (LATE 17TH CENTURY)
PORTRAIT OF A GENTLEMAN, FULL-LENGTH, IN A BLUE COAT
Oil on canvas
207.5 x 129cm (81½ x 50¾ in.)
Unframed

£2,000-4,000



129



130

130

CIRCLE OF GODFREY KNELLER (BRITISH 1646-1723)

PORTRAIT OF ANDREW BARKER, OF FAIRFORD PARK (D.1700)
Oil on canvas
128.5 x 103.5cm (50½ x 40½ in.)

Provenance:
Fairford Park, Gloucestershire
Morgan Hall, (The Dower House of Fairford Park), Gloucestershire
Dumcrieff House, Moffat, until 2025

Together with a copy of John Kips 1710 engraving of Fairford Park.

Andrew Barker was from a family of wealthy Bristol merchants and after the Civil War acquired an estate at Fairford, Gloucestershire from Sir Robert Tracy. After the Restoration of the Monarchy he built a fashionable new house and enclosed a park around it. The house was designed by the leading Cotswold masons, Valentine and Thomas Strong, and it is recorded in John Kips engraving of 1710 which shows extensive formal gardens, avenues and rides.

For a portrait of Andrew Barker's granddaughter and inheritor of the estate, Esther Lambe, see lot 170.

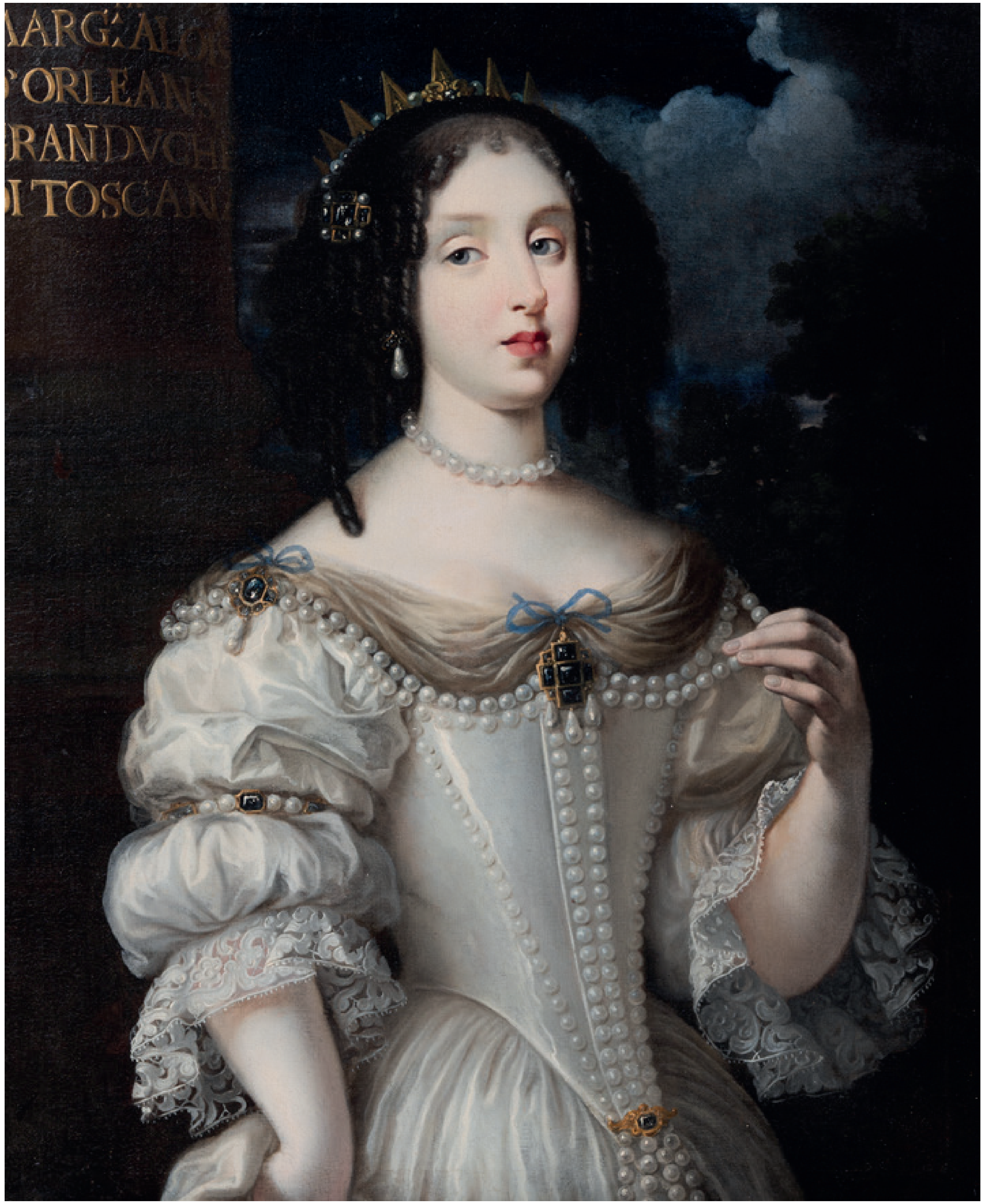
£3,000-5,000

131

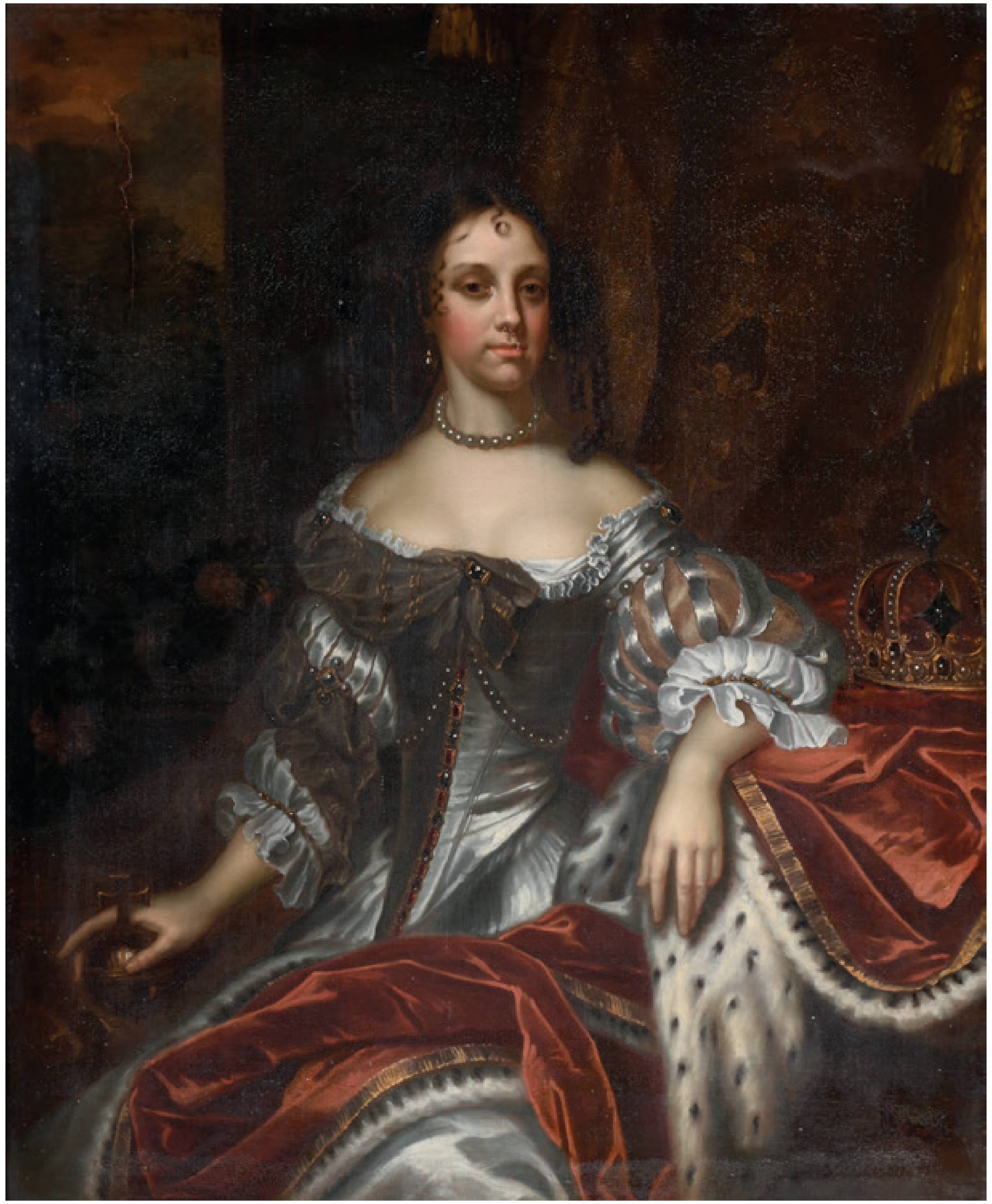
CIRCLE OF CHARLES BEAUBRUN (FRENCH 1603-1677) AND HENRI BEAUBRUN (FRENCH 1604-1692)

MARGUERITE-LOUISE D'ORLEANS GRAND DUCHESS OF TUSCANY (1645-1721)
Oil on canvas
Inscribed with identifying inscription (upper left)
85 x 70cm (33¼ x 27½ in.)
In an ornate carved and gilt frame

£10,000-15,000



131



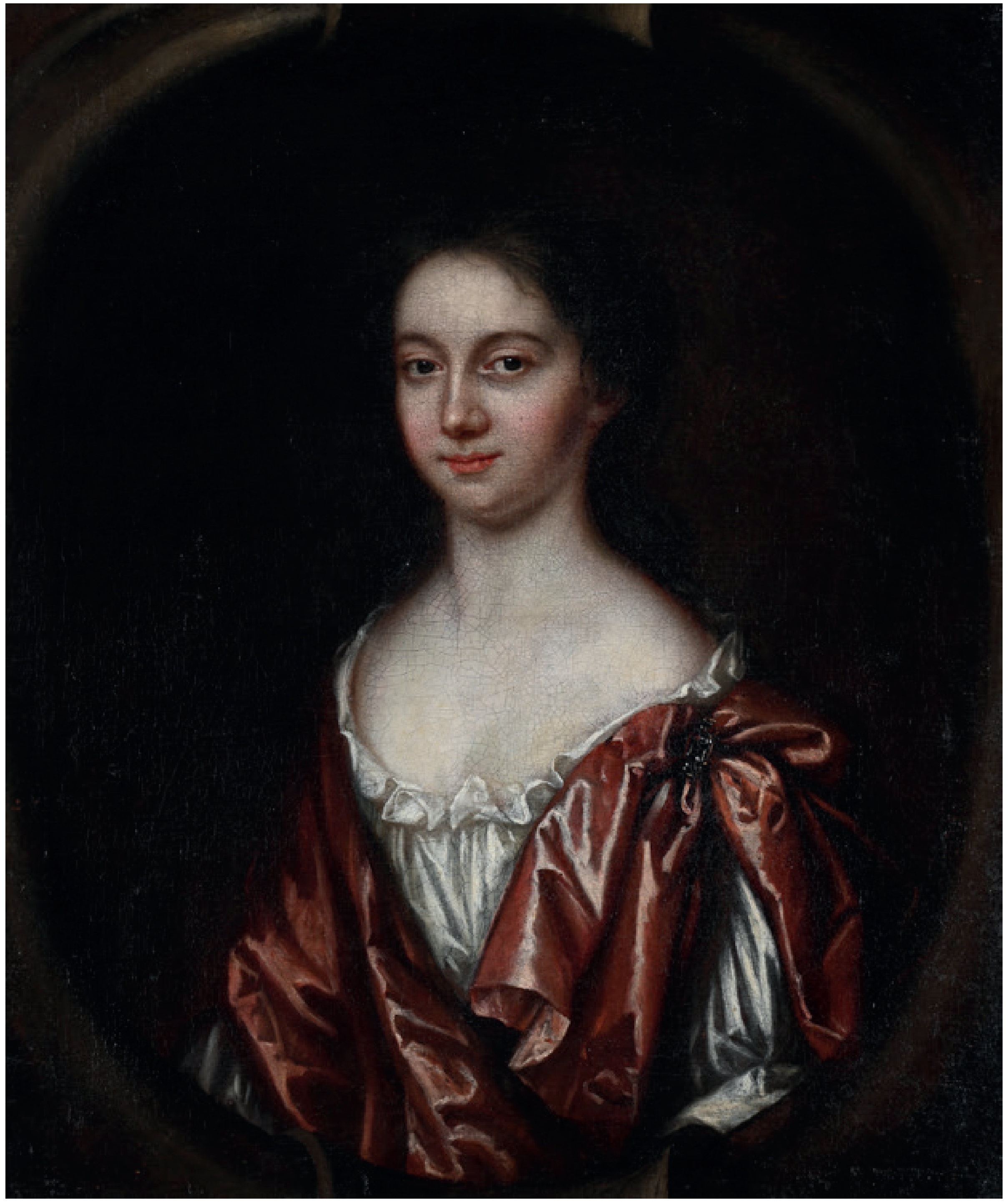
132

132

FOLLOWER OF JACOB HUYSMANS
PORTRAIT OF QUEEN CATHERINE OF BRAGANZA (1638 - 1705)
Oil on canvas
125 x 101cm (49 x 39¾ in.)

After the painting Attributed to Jacob Huysmans now in the collection at Kenwood House.

£2,000-3,000



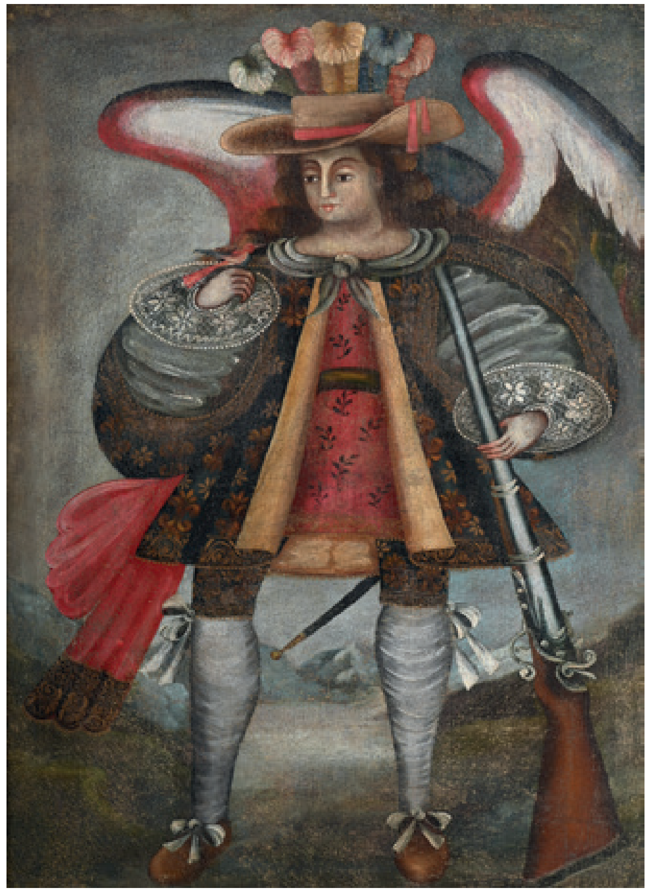
133

133

ATTRIBUTED TO MARY BEALE (BRITISH 1632-1697/99)
PORTRAIT OF A LADY TRADITIONALLY IDENTIFIED AS A MEMBER OF THE BLAKE FAMILY
Oil on canvas, feigned oval
77 x 64cm (30¼ x 25 in.)

Provenance:
Cogges Manor, Oxfordshire

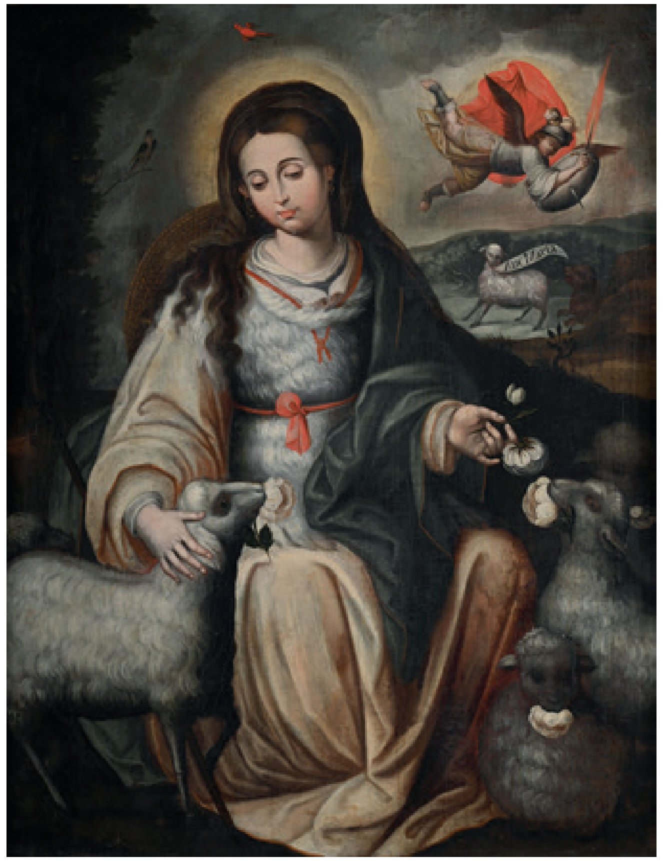
£1,500-2,500



134

134
SPANISH COLONIAL SCHOOL (18TH CENTURY)
AN ARCHANGEL WITH A HARQUEBUS
Oil on canvas
70 x 51cm (27½ x 20 in.)

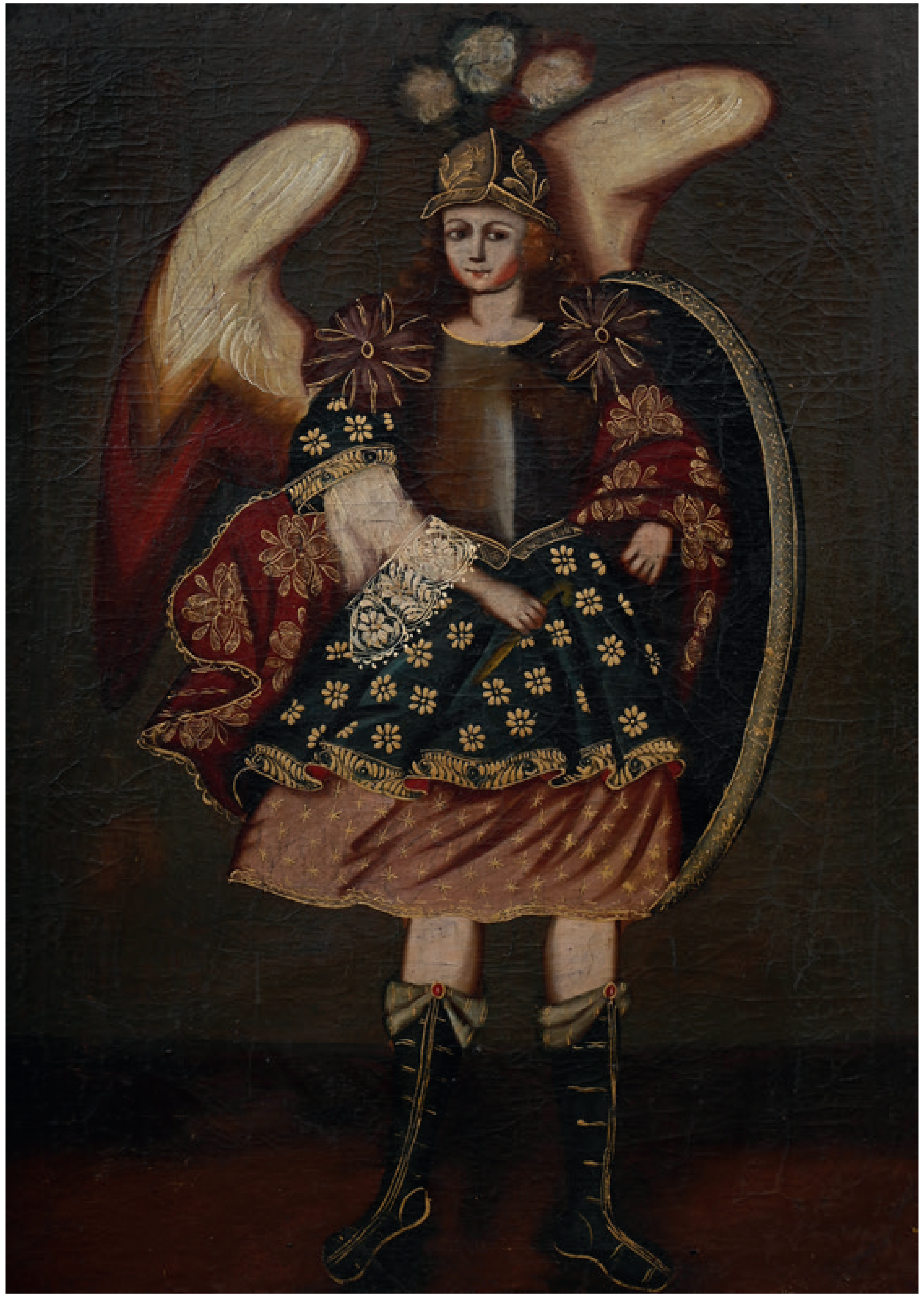
£700-1,000



135

135
AFTER ALONSO MIGUEL DE TOVAR
LA DAVINA PASTORA
Oil on canvas
82 x 64cm (32¼ x 25 in.)
In a carved frame

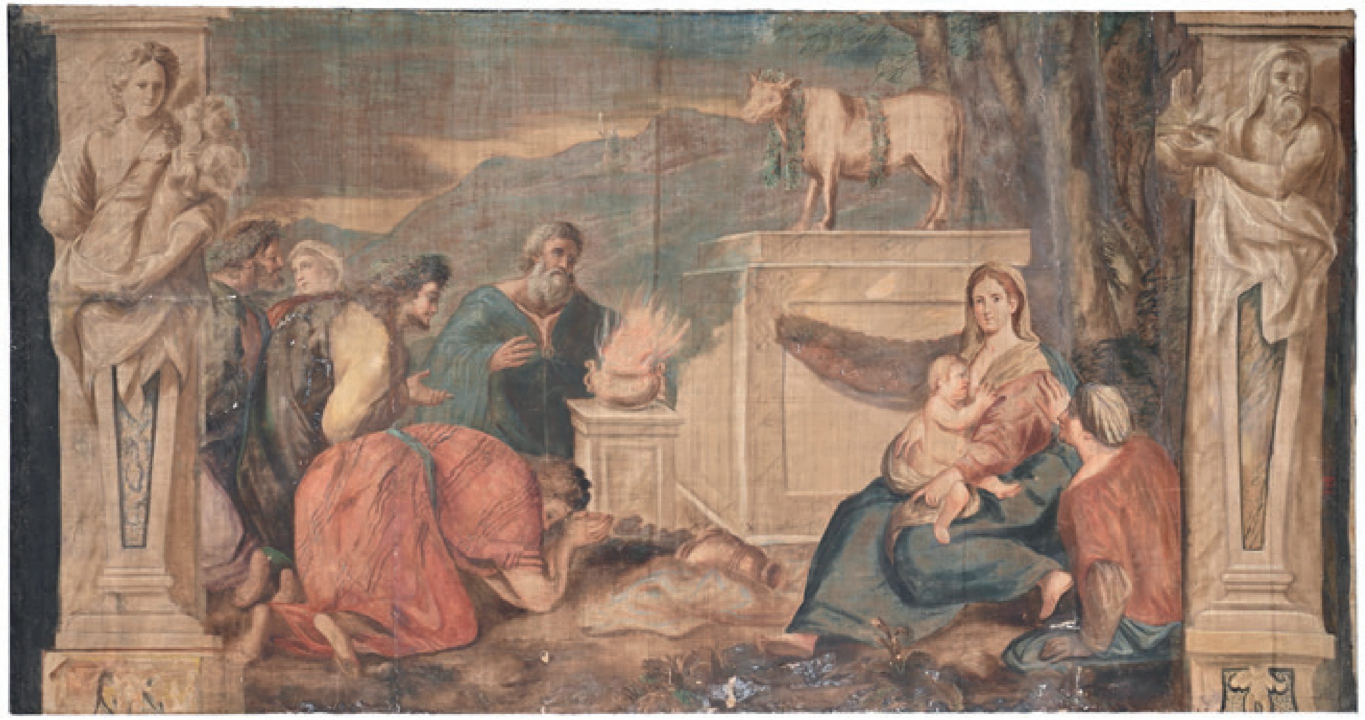
£500-700



136

136
SPANISH COLONIAL SCHOOL (18TH CENTURY)
AN ARCHANGEL
Oil on canvas
98 x 67cm (38½ x 26¼ in.)

£1,500-2,500



137

137

ITALIAN SCHOOL (17TH/18TH CENTURY)

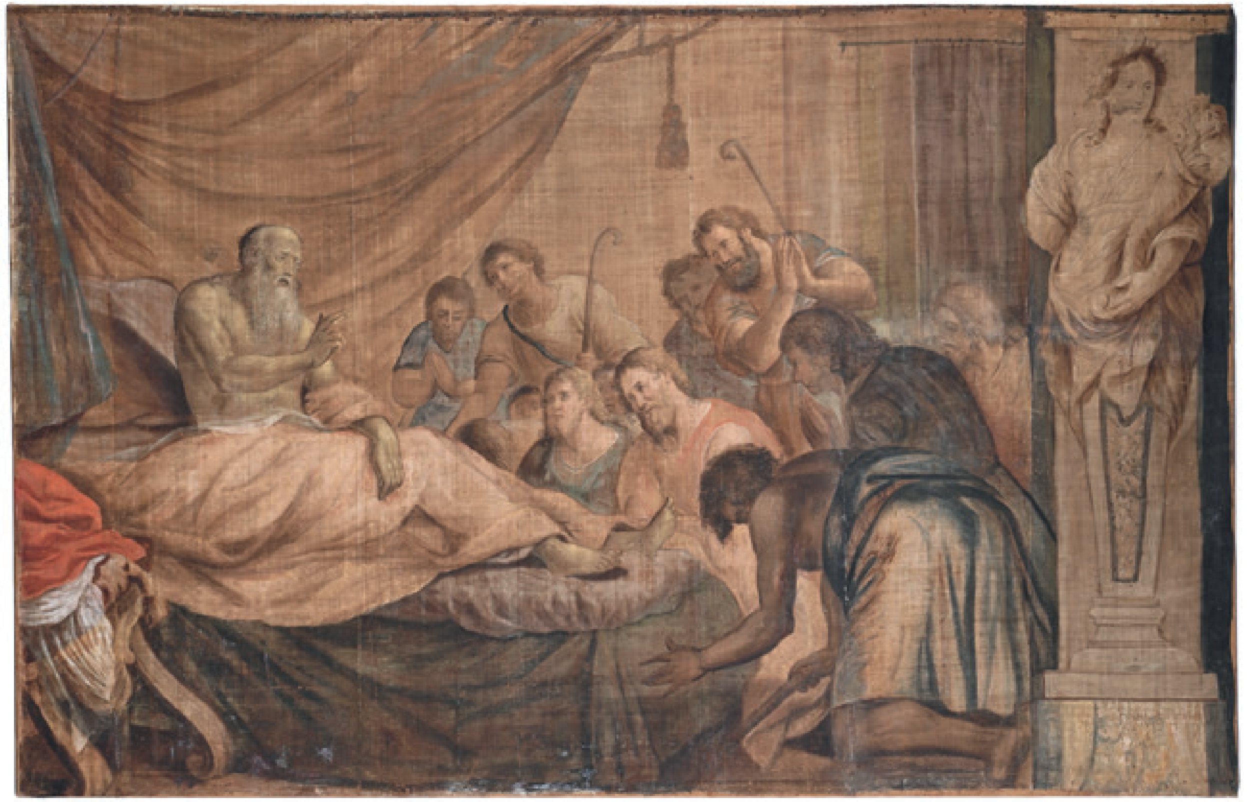
THE GOLDEN CALF; JACOB BLESSING HIS SONS; REBECCA AND ELIEZER AT THE WELL

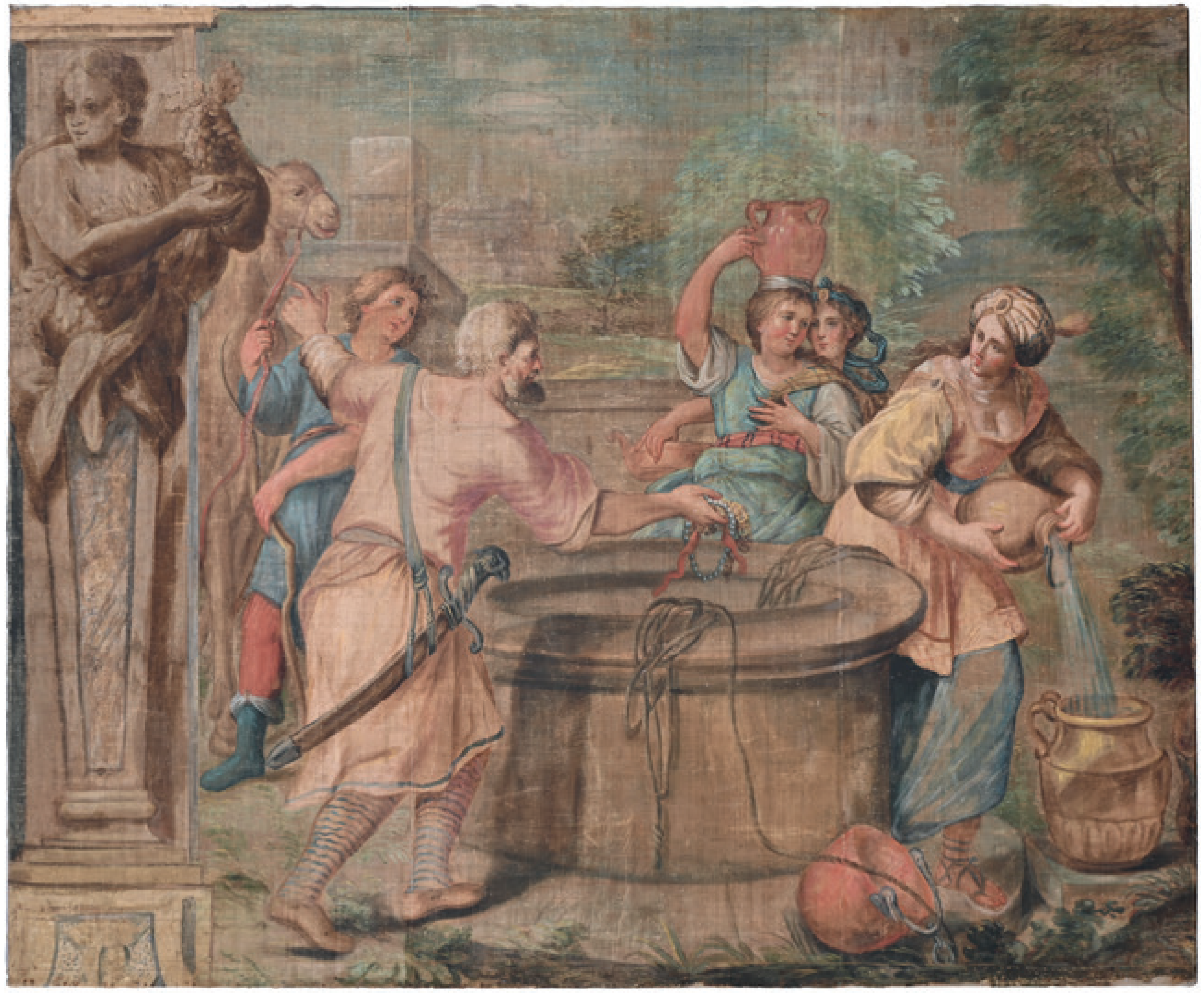
Oil on canvas

154 x 293cm (60½ x 115¼ in.) and smaller (3)

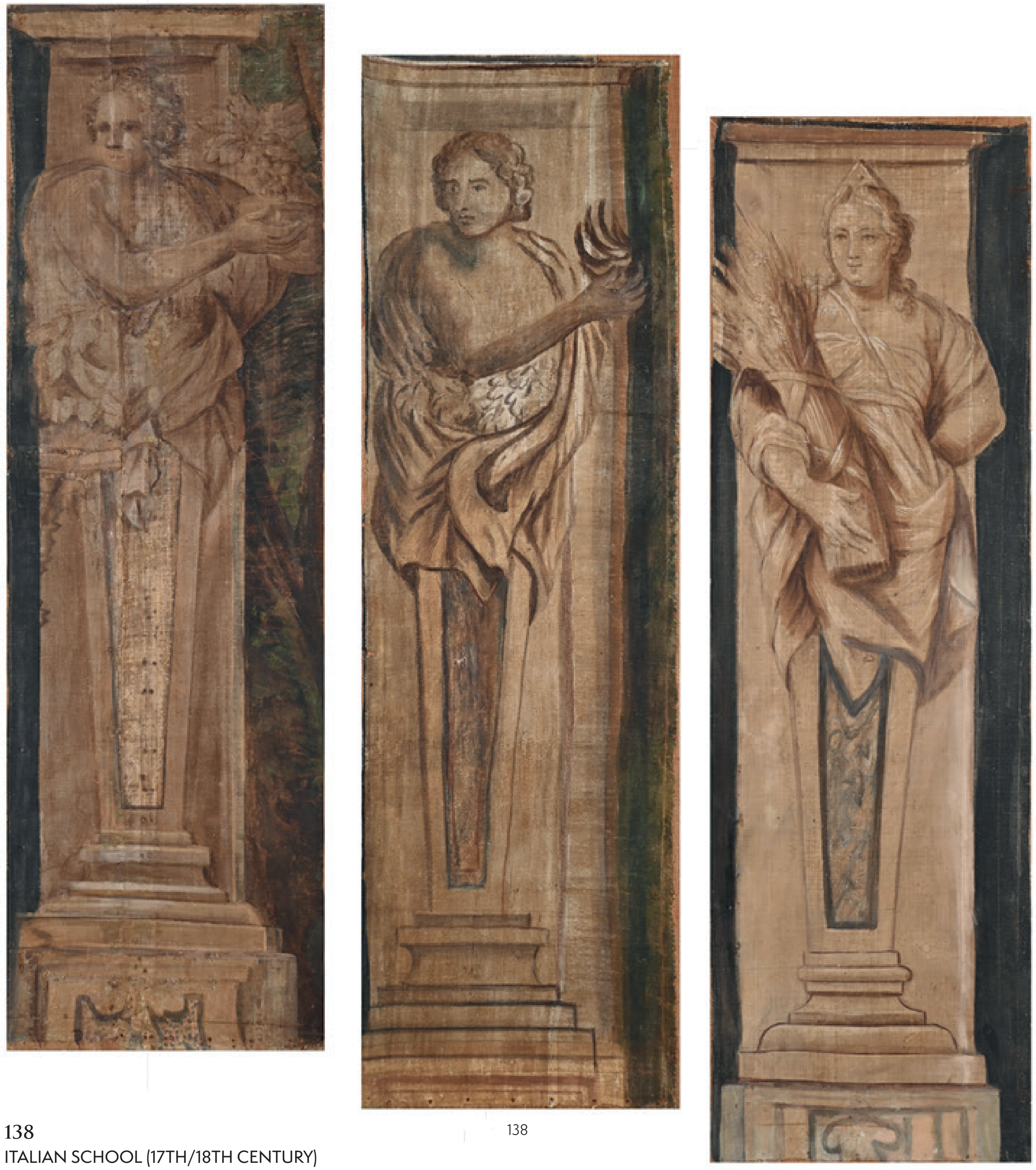
The three canvases offered here are most likely designs for tapestries.

£10,000-15,000





137

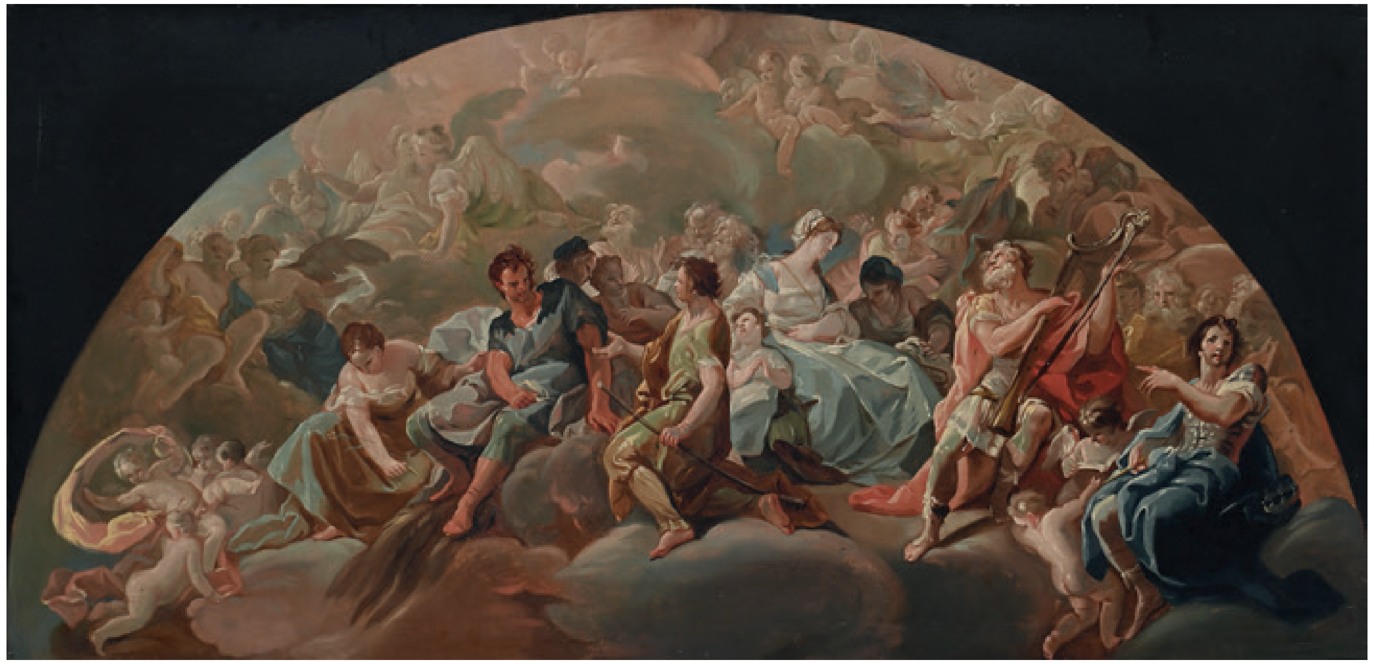


138

138

ITALIAN SCHOOL (17TH/18TH CENTURY)
THREE CARYATIDS
Oil on canvas (sepia)
158.5 x 44cm (62¼ x 17¼ in.) and smaller
Unframed (3)

£1,000-1,500



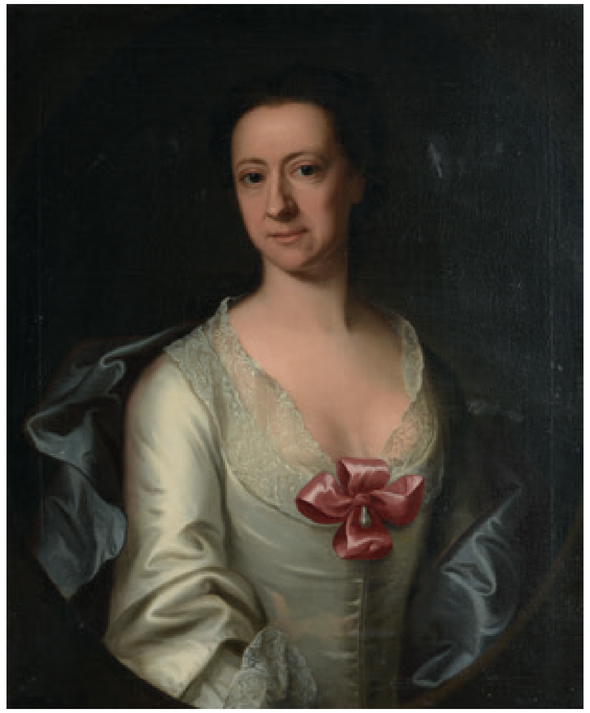
139

139

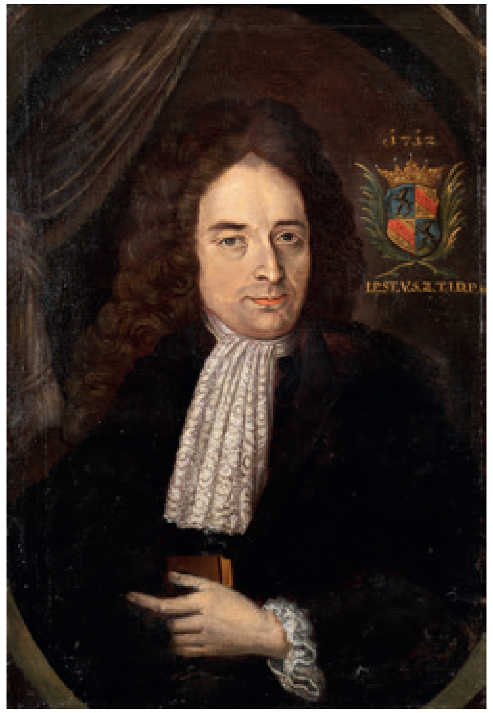
STUDIO OF CORRADO GIAQUINTO (ITALIAN 1703-1765)
PARADISE: DAVID PLAYING THE HARP
Oil on canvas, in a painted lunette
51.5 x 105.5cm (20¼ x 41½ in.)

Another version of this painting was auctioned at Fernando Durán, Madrid, on 30 October 2024, as lot 938.

£7,000-10,000



140



141

140

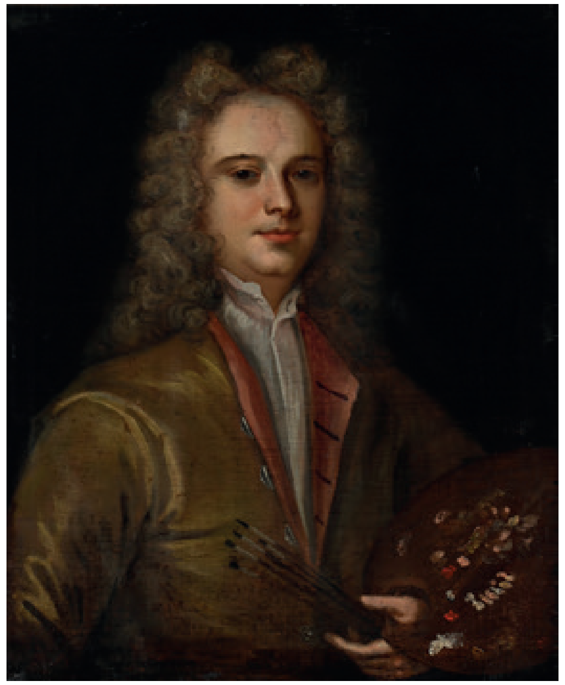
JOHN THEODORE (DIRCK) HEINS SENIOR (GERMAN 1697-1756)
PORTRAIT OF MARY, LADY CAPEL
Oil on canvas, in a painted oval
Signed and dated `1751' (lower left)
75 x 61cm (29½ x 24 in.)

£1,000-1,500

141

ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A GENTLMAN HOLDING A BOOK
Oil on canvas
Painted with family crest and dated '1717' (centre right)
93 x 65cm (36½ x 25½ in.)

£800-1,200



142

142

ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF AN ARTIST
Oil on canvas
77 x 64cm (30¼ x 25 in.)

£600-800

143

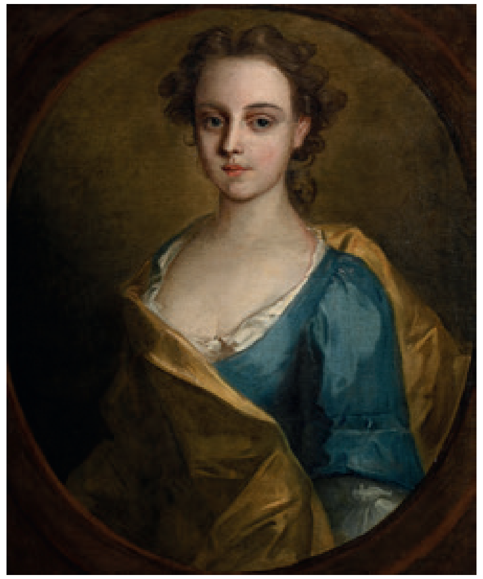
PHILIPPE MERCIER (GERMAN 1689-1760)
PORTRAIT OF LADY MARY WATSON WENTWORTH, HALF-LENGTH, IN A BLUE DRESS
Oil on canvas, feigned oval
Signed and indistinctly dated '174*' (lower left)
76.2 x 63.3cm (30 x 24¾ in.)

Provenance:
Sale, Bonhams, London, 12 - 13 April 2022, lot 40

Literature:
J. Ingamells and R. Raines, 'A Catalogue of the Paintings, Drawings and Etchings of Philip Mercier', in *The Walpole Society*, 1976-78, vol. 46, p. 38, no. 123 (as dated 1742)

The present portrait of Lady Mary-Watson Wentworth, the sister of the future Prime Minister, the 2nd Marquess of Rockingham, featured on the BBC's television programme, Fake or Fortune (series 5, programme 3), in which it was authenticated by Brian Allen, who in a letter to the vendor, dated 6 May 2016 confirmed the painting's authenticity and that it was the portrait listed as no. 123 in Ingamell's manuscript for the catalogue that the former edited when he was the Hon. Editor of the Walpole Society.

£1,000-1,500

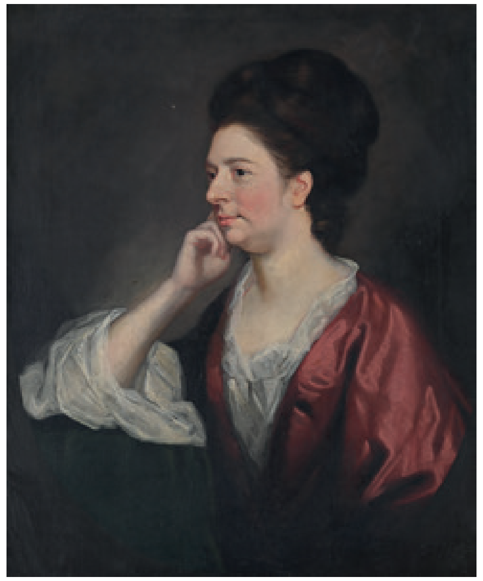


143

144

JOHN THOMAS (SEATON) SETON (SCOTTISH CIRCA 1738-1806)
PORTRAIT OF A LADY, HALF-LENGTH, WEARING A RED SILK DRESS
Oil on canvas, feigned oval
75 x 63cm (29½ x 24¾ in.)

£1,000-1,500



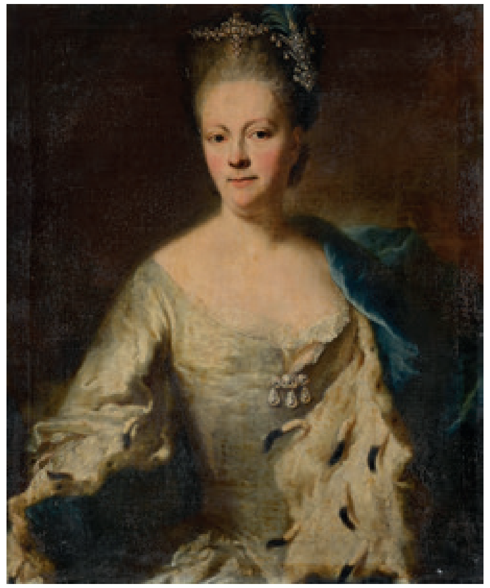
144

145

CIRCLE OF MARTIN VAN MEYTENS THE YOUNGER (SWEDISH 1695-1770)
PORTRAIT OF A LADY, PURPORTEDLY JOSEPHA PRINCESS OF PORTIA (1714-1789)
Oil on canvas
84 x 64cm (33 x 25 in.)

Provenance:
Sale, Turquin, Paris, 13 July 1966, lot 3

£2,000-3,000



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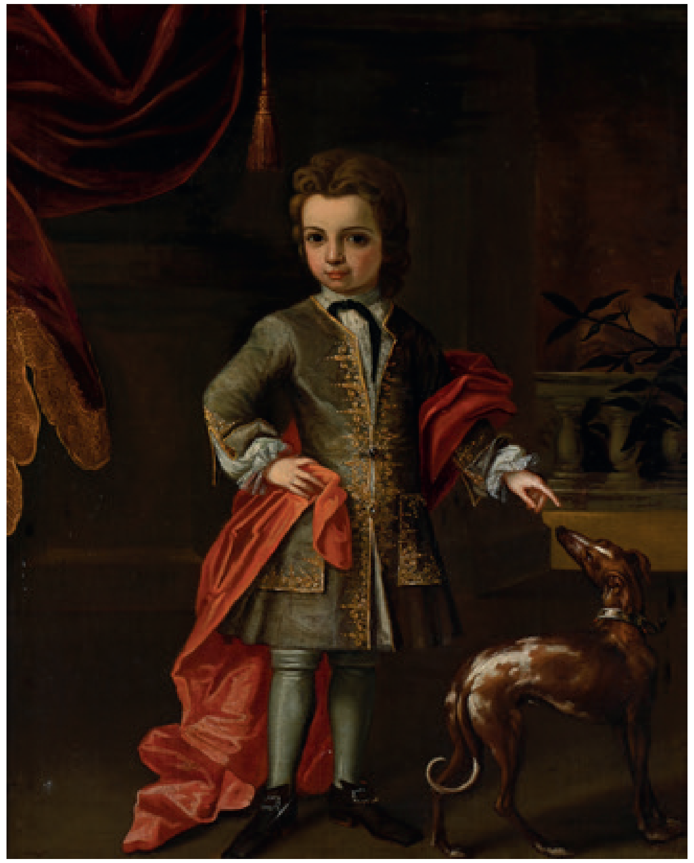


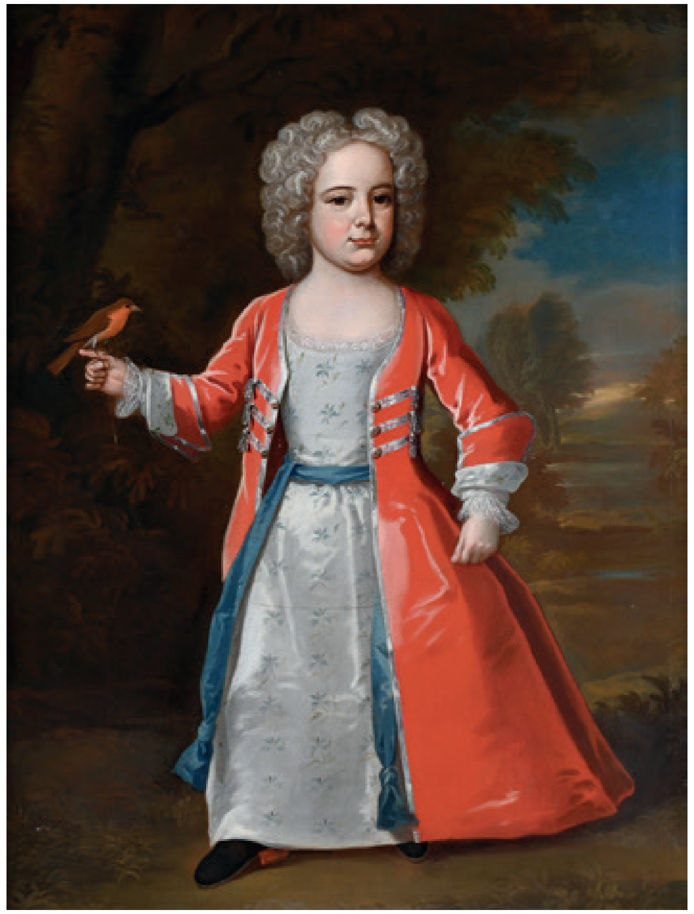
146

146

CIRCLE OF STEPHEN SLAUGHTER (BRITISH 1697-1765)
PORTRAIT OF A YOUNG BOY WITH A SPANIEL
Oil on canvas
120 x 96cm (47 x 37¾ in.)

Provenance:
Probably the collection of The Reverend H C Thorold, Marston Hall, Grantham
Sale, Tennants, *Autumn Catalogue Sale*, 18 November 2010, lot 867

£3,000-5,000



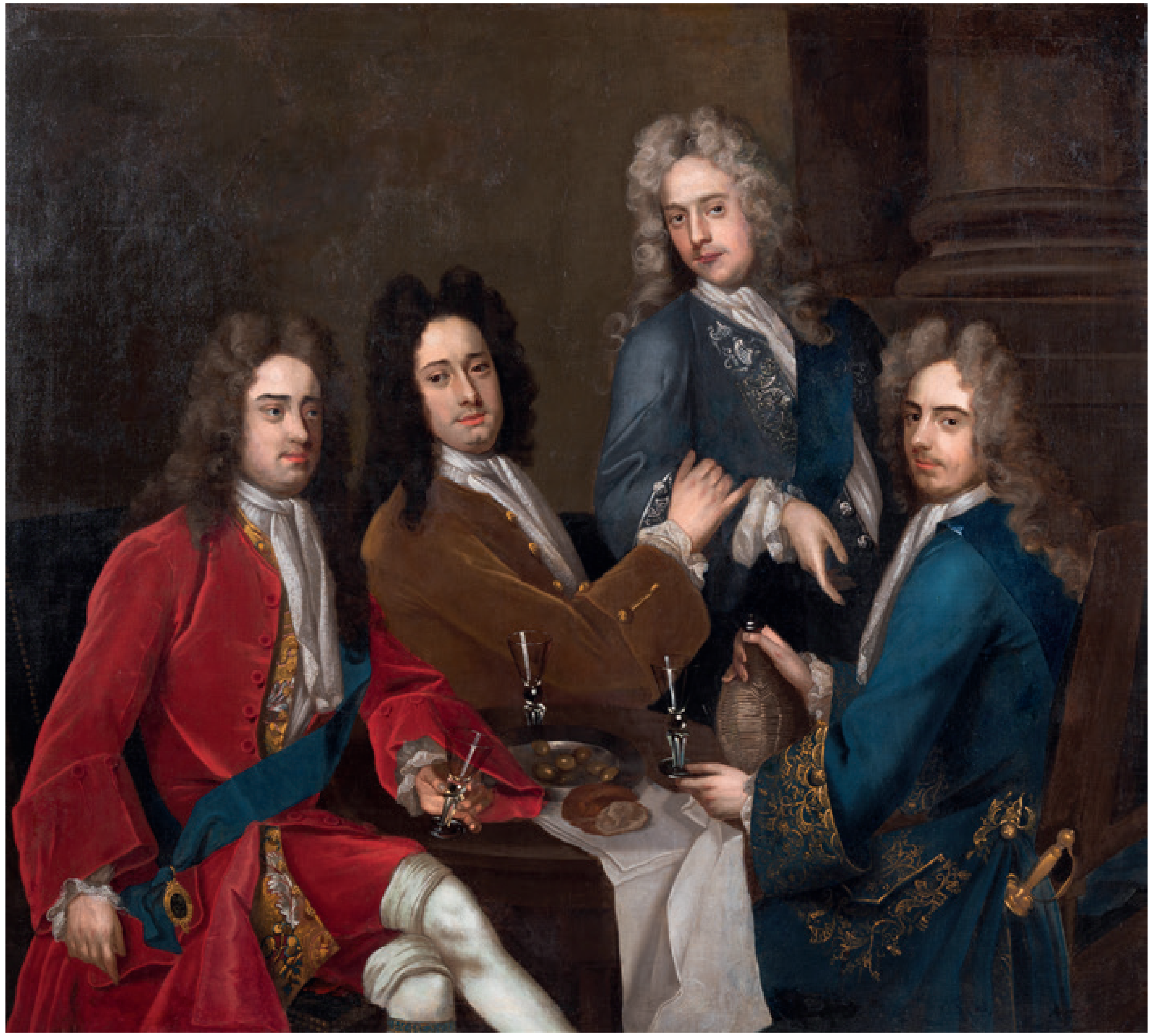
147

147

ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A CHILD HOLDING A ROBIN IN A LANDSCAPE
Oil on canvas
110 x 85cm (43¼ x 33¼ in.)

Provenance:
Sale, Reeman Dansie Auctions, Colchester, *Fine Art Sale*, 24 November 2009, lot 802

£3,000-5,000



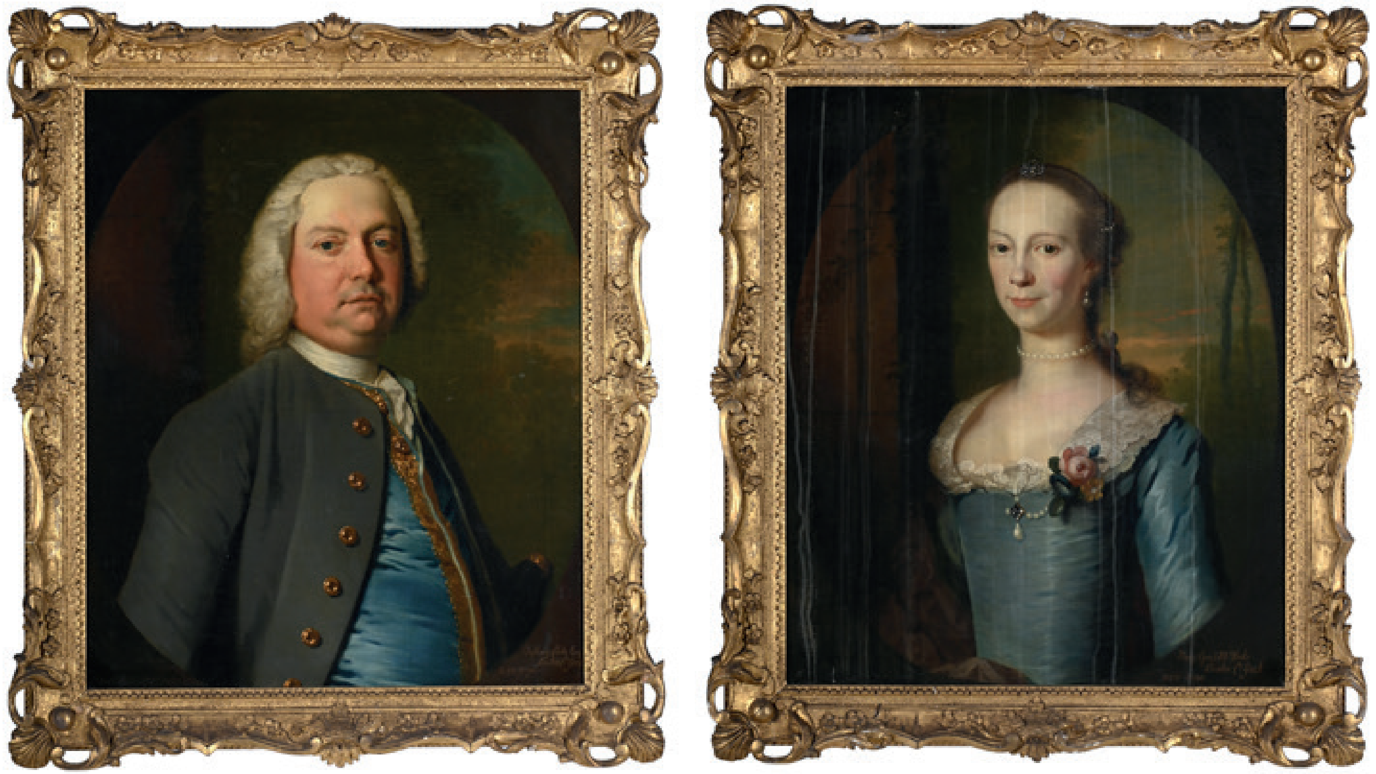
148

148

ENGLISH SCHOOL (18TH CENTURY)
THE DUKE OF BEAUFORT WITH THREE OTHER FIGURES
Oil on canvas
154 x 174cm (60½ x 68½ in.)

Provenance:
The Collection of Lord Long of Wraxhall until 1963
H. W. Keil Ltd., Broadway

£15,000-25,000



149

149

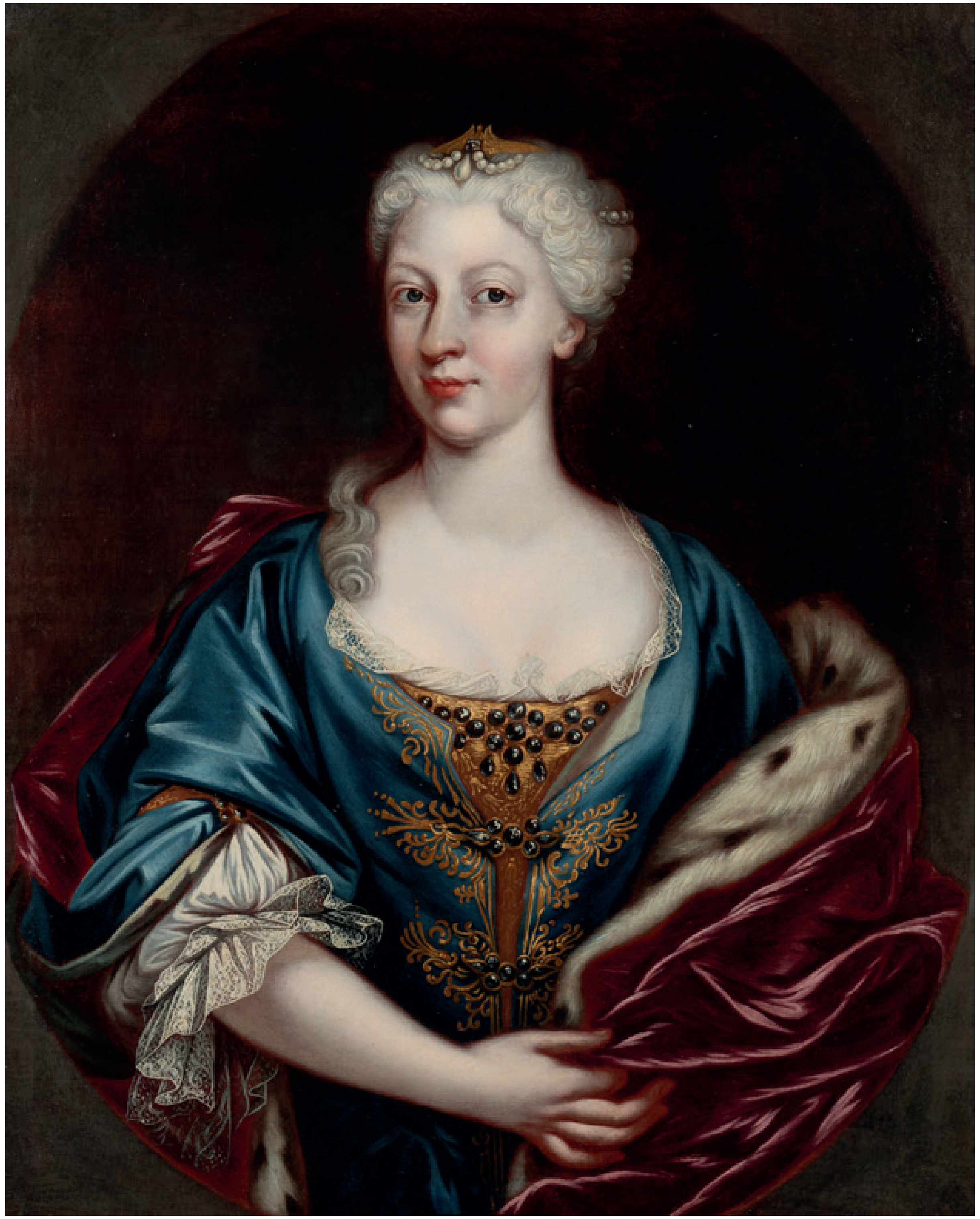
HERMAN VAN DER MIJN (DUTCH 1684-CIRCA 1741)
PORTRAIT OF ANTHONY COOKE (1710-1763) OF OWSTON; AND PORTRAIT OF HIS WIFE MARY EYRE (1726-1783)
Oil on canvas, in feigned oval, a pair
Both signed and dated '1755' (lower left) and with identifying inscription (lower right)
Each 74 x 61cm (29 x 24 in.)
In carved and gilt pierced frames (2)

Provenance:
The Davies-Cooke Collection from Gwysaney Hall, North Wales

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, nos. 27 and 28
H. Ward & W. Roberts, Romney, 1904, II, p. 32

Exhibited:
Cardiff, Amgueddfa Genedlaethol Cymru National Museum of Wales, *Loan Exhibition, 1948, Portraits From Welsh Houses*, n. 43

£3,000-5,000

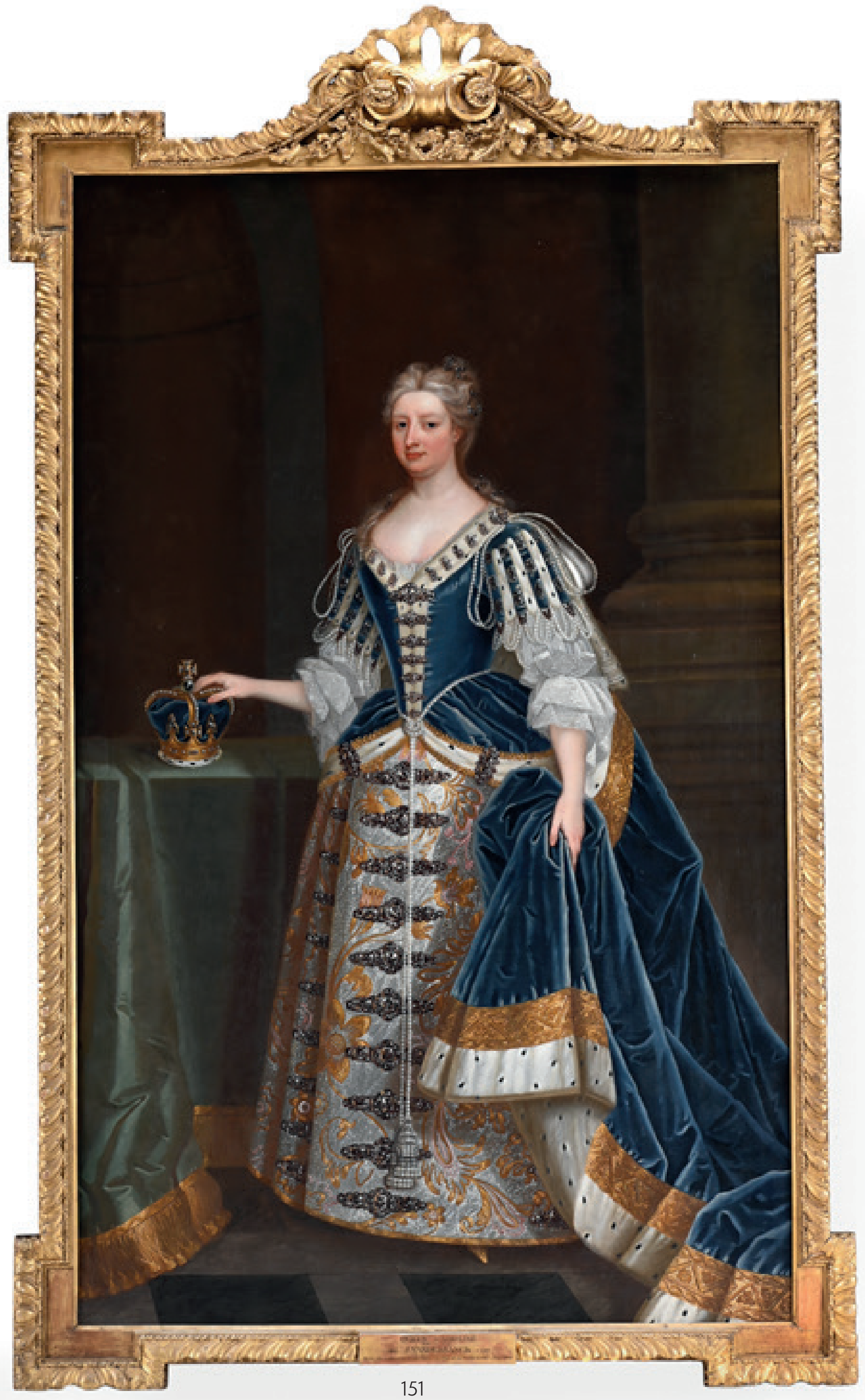


150

150

CIRCLE OF MARTIN VAN MEYTENS (SWEDISH 1695-1790)
PORTRAIT OF A LADY, THOUGHT TO BE PRINCESS MARIA-THERESIA OF AUSTRIA (1717-1780)
Oil on canvas, feigned oval
81 x 65cm (31¾ x 25½ in.)

£6,000-8,000



151

151

STUDIO OF CHARLES JERVAS (IRISH 1675-1739)

QUEEN CAROLINE (1683-1737)

Oil on canvas

216 x 140cm (85 x 55 in.)

Provenance:

Probably Louise, Princess Royal (1867-1931), third great-granddaughter of King George III, who married Alexander Duff, 1st Duke of Fife, Delgatie Castle, Aberdeenshire (1849-1912), where these works once hung (according to plaque affixed to frame)

Charles Nall-Cain, 3rd Baron Brocket (b.1952) at Brocket Hall, Hertfordshire, until 2017

Another version of this work is in the collection and Burghley House, Lincolnshire (PIC358)

£10,000-15,000

152

STUDIO OF CHARLES JERVAS (IRISH 1675-1739)

KING GEORGE II (1683-1760)

Oil on canvas

216 x 140cm (85 x 55 in.)

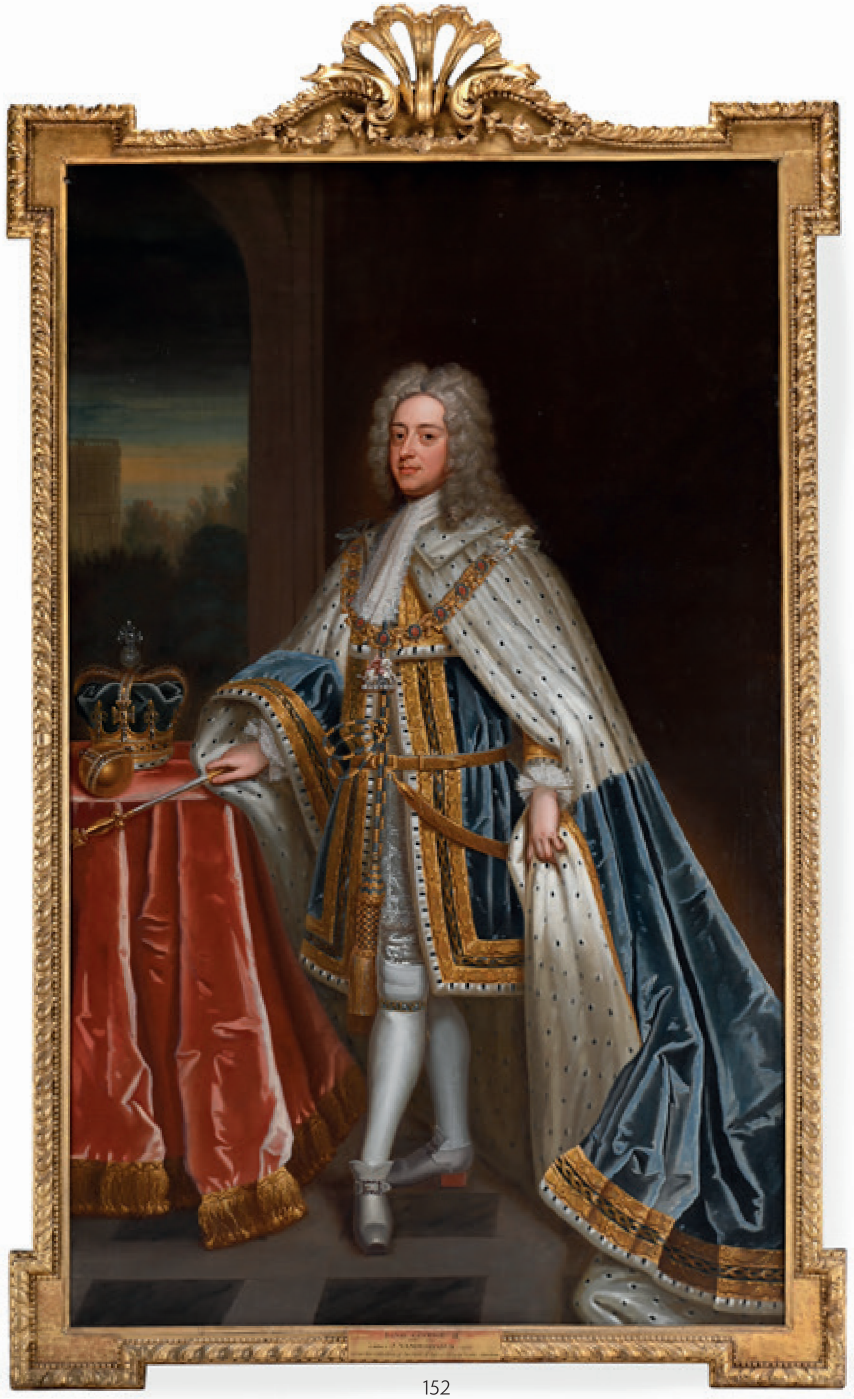
Provenance:

Probably Louise, Princess Royal (1867-1931), third great-granddaughter of King George III, who married Alexander Duff, 1st Duke of Fife, Delgatie Castle, Aberdeenshire (1849-1912), where these works once hung (according to plaque affixed to frame)

Charles Nall-Cain, 3rd Baron Brocket (b.1952) at Brocket Hall, Hertfordshire, until 2017

Another version of this work is in the collection and Burghley House, Lincolnshire (PIC359)

£10,000-15,000



152

153 ‡

THOMAS HUDSON (BRITISH 1701-1779)
PORTRAIT OF ALBINIA BERTIE AS A YOUNG GIRL
Oil on canvas
136 x 112cm (53½ x 44 in.)
In a carved and gilt English rococo frame

Painted *circa* 1748.

Provenance:
Bequeathed by the sitter to her daughter, Lady Henrietta Anne Barbara Hobart (1763-1828), who married the Rt. Hon. John Sullivan, MP
Their daughter Harriet Margaret Sullivan (1795-1873) who married Vice Admiral Sir George Tyler, Governor of St. Vincent
Lt. Cdr. George Tyler, by 1929
George Edward Tyler
By descent through the Tyler Family
Sale, Bonhams, London, *Old Master Paintings*, 5 July 2017, lot 77

Literature:
Albinia Crust, *The Albinia Book*, London 1929, ills. opp. p.45

Devon-born, like his famous pupil Sir Joshua Reynolds, Thomas Hudson was one of the most fashionable portrait painters in London by the 1740s. He bought himself an impressive house in Great Queen Street, painted such worthies as the Duke of Cumberland and George Frederic Handel, and campaigned to raise the status of artists as a member of the St Martin's Lane group.

Hudson visited France and the Low Countries with his friend William Hogarth in 1748, exposing him to the sensuous handling of Flemish painting, as well as elements of the French rococo.

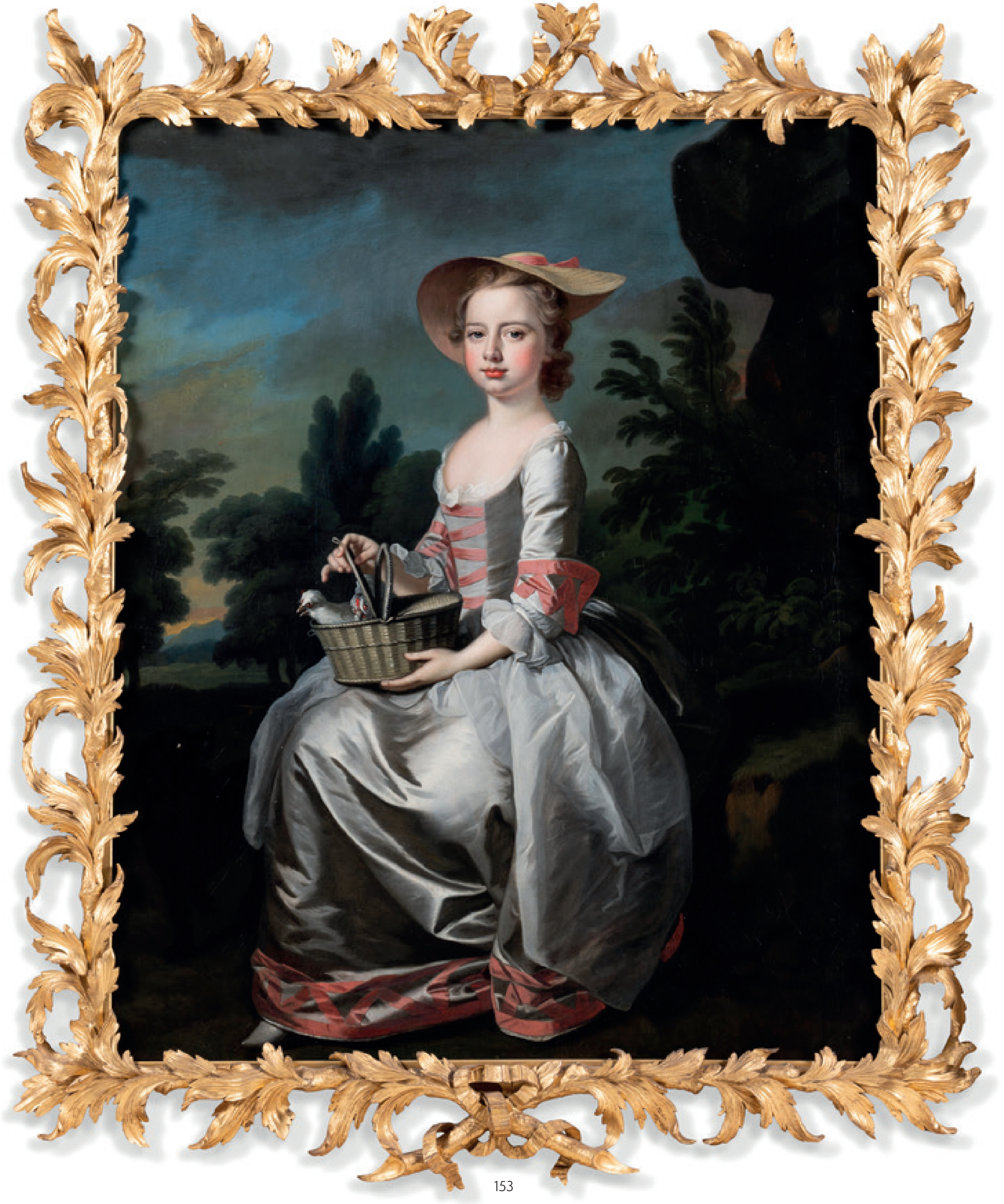
This portrait of Albinia Bertie, with its airy, sylvan setting and waft of innocence, is an exceptional example of English rococo portraiture, enhanced by an exquisitely delicate English rococo carved and gilt frame with a leaf motif. Albinia's silver dress is trimmed with pink ribbons; she wears a straw hat and carries two doves in a basket, underlining her air of bucolic, but well-bred, ease. Gainsborough was famously to use similar clothing and a country setting in his portrait of an adult sitter, Mary, Countess Howe, c.1764 (Kenwood House, London).

Albinia Bertie proved to be one of the most vivid characters of the eighteenth century1. Descended from King Edward III, she was the daughter of Lord Vere Bertie (second son of the 1st Duke of Ancaster) and his wife Anne Casey, daughter of Sir Cecil Wray. She probably grew up at her mother's property, Branston in Lincolnshire, not far from the Bertie seat, Grimsthorpe Castle. In 1757 she married the Hon. George Hobart, who became 3rd Earl of Buckinghamshire in 1793. The young couple lived at Nocton Hall, Lincolnshire.

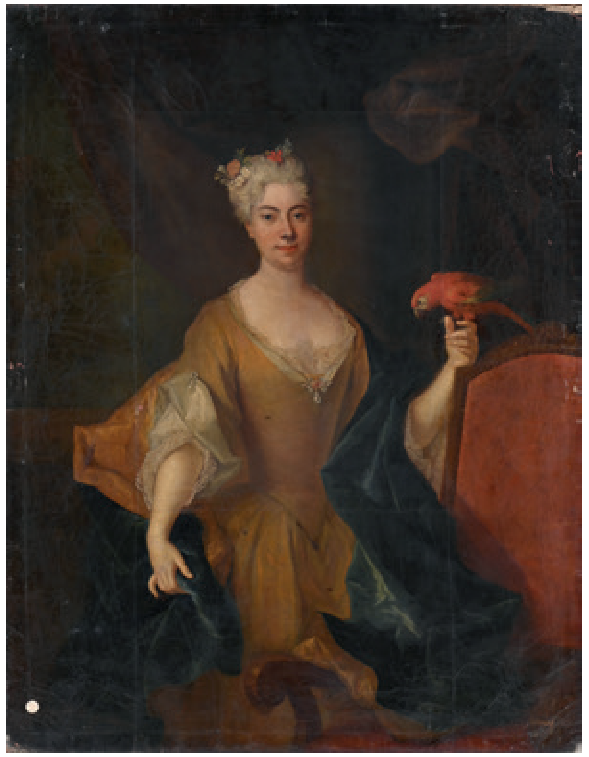
In between producing five sons and four daughters, Albinia became a celebrated society hostess, noted for her fashion sense and love of dancing. She maintained her agility – and her flamboyant dress sense – as she grew ever stouter, being described by one wag as a 'spangled pudding' and attracting the attention of the caricaturists Rowlandson and Gillray. Albinia flung herself into campaigning for the notorious Parliamentary Election of 1784, where Georgiana, Duchess of Devonshire kissed babies and shook the hands of voters on behalf of the Whig Charles James Fox, and Albinia supported her cousin, the Tory candidate Sir Cecil Wray. Like Georgiana, she was a high-stakes gambler, running an illegal table at her own home, as the most serious gaming took place in clubs such as Brooks's, to which women were not admitted as members. Albinia continued to enjoy life and entertain her friends almost to the end, but spent her last years in the lovely countryside of Nocton, in the 'amiable society' of the Rector, her son Henry.

1 A lively biography of Albinia is provided in Albinia Cust's The Albinia Book, pp.45-82.

£50,000-70,000



153



154

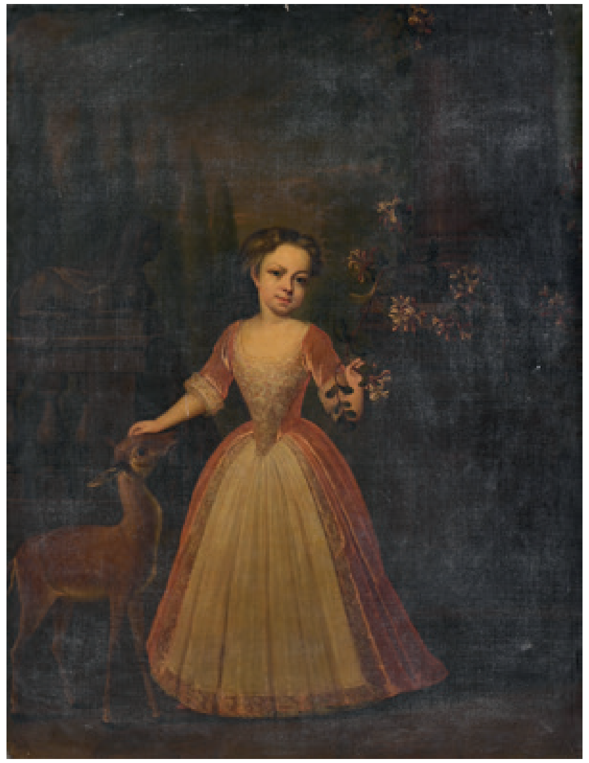
154

MANNER OF ALEXIS SIMON BELLE

PORTRAIT OF A LADY IN A YELLOW DRESS WITH A PARROT

Oil on canvas
157 x 119.5cm (61¾ x 47 in.)
Unframed

£1,000-2,000



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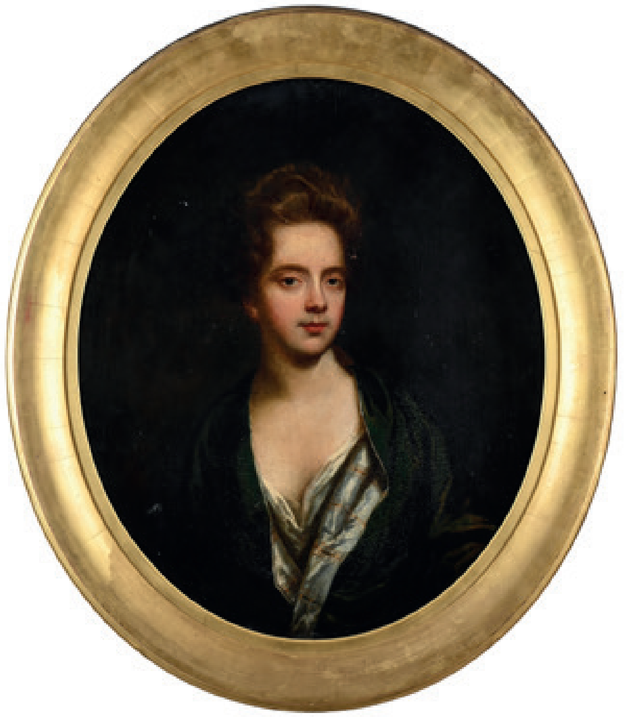


155

155

CIRCLE OF JOHN CLOSTERMAN (GERMAN 1660-1711)

PORTRAIT OF A LADY IN A GREEN DRESS

Oil on canvas, oval
78 x 62cm (30½ x 24¼ in.)

£800-1,200

156

FOLLOWER OF THOMAS GIBSON

PORTRAIT OF A GIRL WITH A FAWN

Oil on canvas
153 x 115cm (60 x 45¼ in.)
Unframed

£1,500-2,500

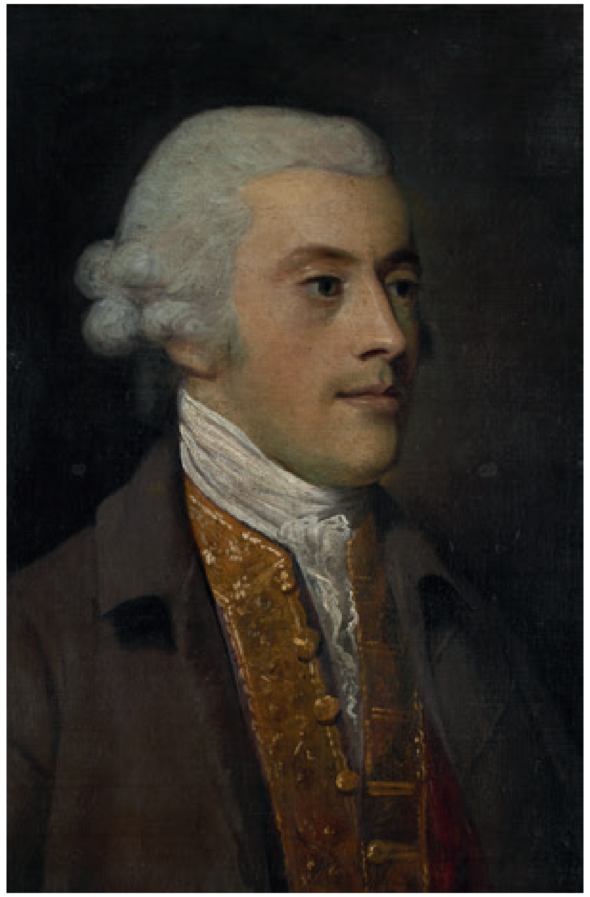
157

CIRCLE OF JOHN HOPPNER (BRITISH 1758-1810)

PORTRAIT OF DANIEL ROBINSON (1753 - 1838)

Oil on canvas
76 x 62cm (29¾ x 24¼ in.)

£3,000-5,000



158

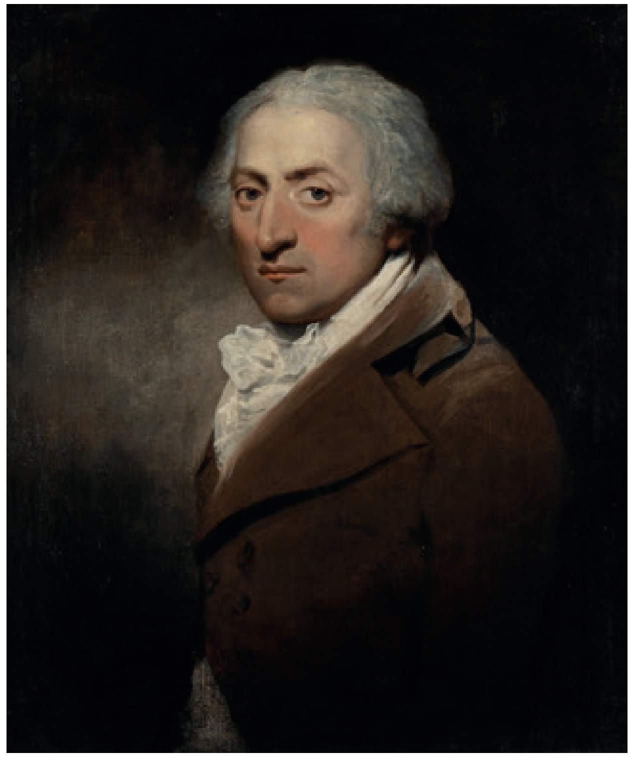
159

CIRCLE OF JOSEPH HIGHMORE (BRITISH 1692-1780)

PORTRAIT OF LORD SUFFIELD

Oil on canvas, feigned oval
74.5 x 60cm (29¼ x 23½ in.)

£1,000-1,500



157

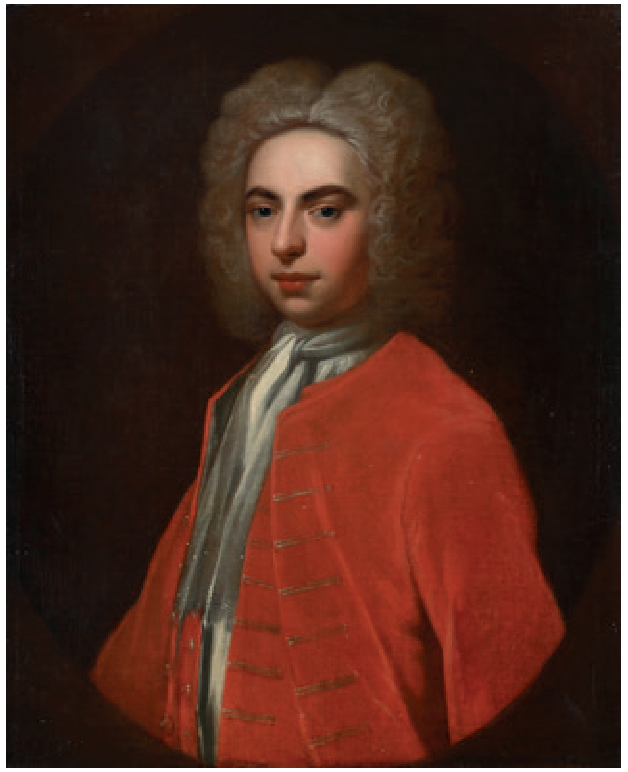
158

GERMAN/AUSTRIAN SCHOOL (18TH CENTURY)

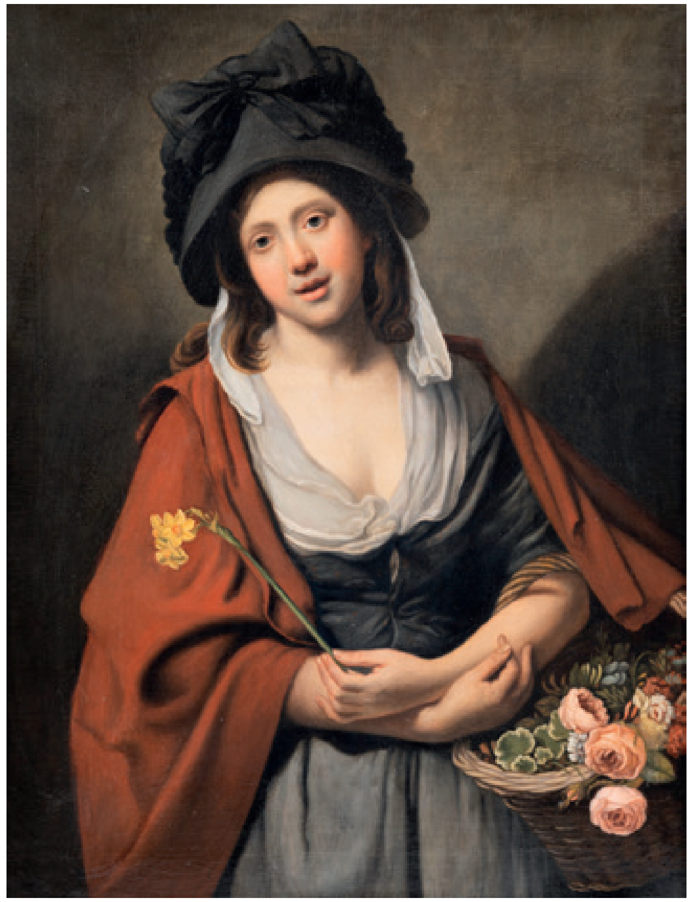
PORTRAIT OF A GENTLEMAN

Oil on canvas laid to board
52 x 33cm (20¼ x 12 in.)

£1,500-2,500



159



160

160

AFTER JOHANN JOSEPH ZOFFANY
THE FLOWER GIRL
Oil on canvas
91 x 70cm (35¾ x 27½ in.)

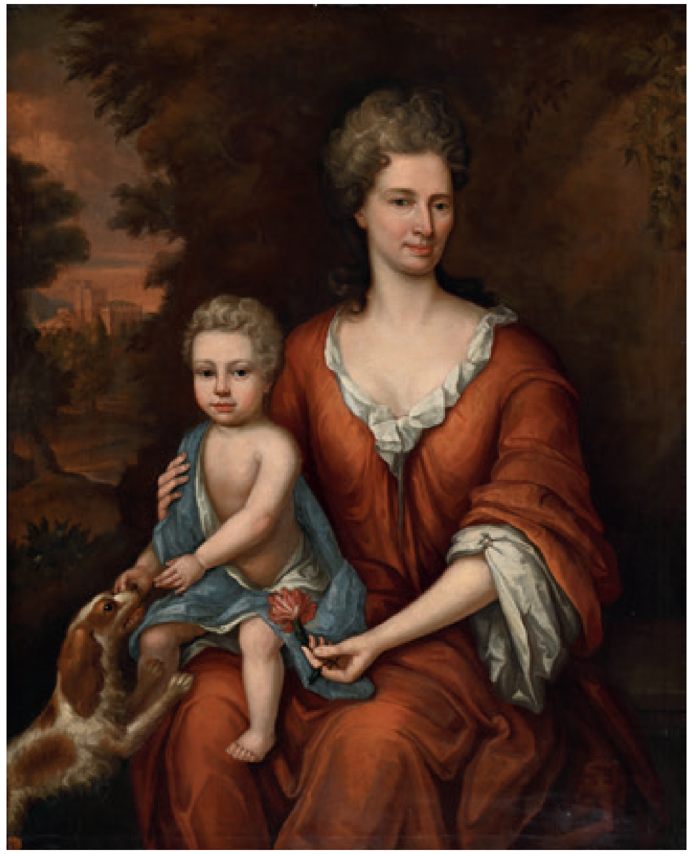
Provenance:
The Collection of Charles Moberly Bell
Colnaghi, London, from whom purchased by
The Collection of Thomas Baring, by 1908
The Collection of John Baring, 2nd Baron Revelstoke, by whose executors sold
Sale, Christie's, London, 26 July 1929, lot 68 (bt Thomson)
Fischman Gallery, Johnson City, USA, 1961
Sale, Sotheby's, London, 17 February 1988, lot 252

Exhibited:
London, *Franco-British exhibition*, 14 May - 31 October, 1908, cat. no. 72 (as J Zoffany, lent by Thomas Baring)

Literature:
Lady V. Manners and Dr. G.C. Williams, *John Zoffany, RA: his life and works 1735-1810*, London, 1920, p. 229

The present work is after Zoffany's original work, which was engraved by John Young in 1785, and offered at Bonhams, London, 4 December 2024, lot 27 (as part of a pair)

£2,000-4,000

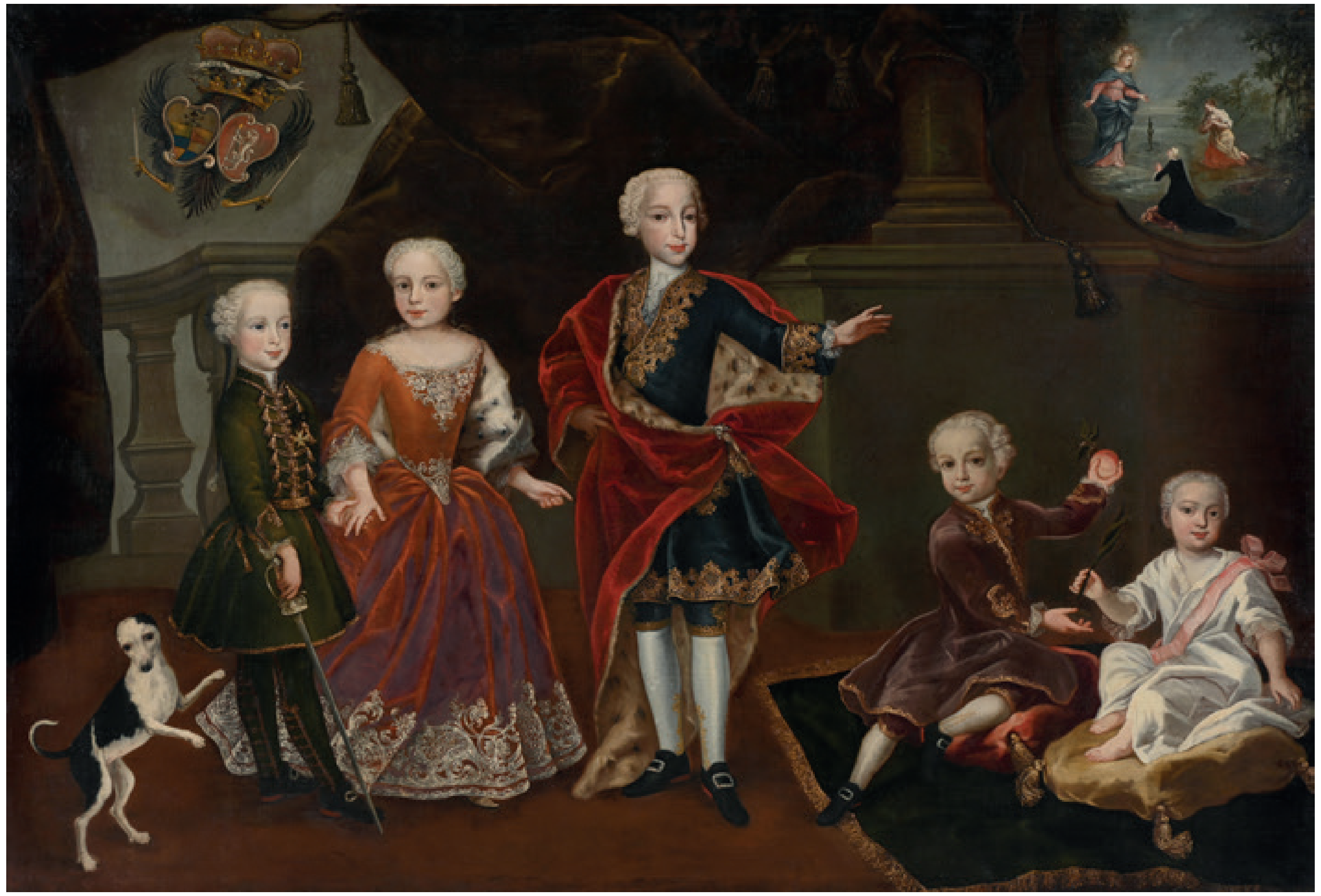


161

161

FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF A MOTHER AND CHILD
Oil on canvas
124.5 x 100cm (49 x 39¼ in.)

£2,000-3,000



162

162

NORTH ITALIAN SCHOOL (CIRCA 1730)
GROUP PORTRAIT OF CHILDREN TROTTI BENTIVOGLIO FAMILY
Oil on canvas
174 x 254cm (68½ x 100 in.)

The Trotti Bentivoglio family were a noble family from Alessandria. Antonio Trotti, a military man, became captain of justice in Bologna and obtained from Giovanni II Bentivoglio, Lord of Bologna, permission to use his surname and arms, on 25 December 1478, thus creating the Trotti Bentivoglio dynasty.

Through the generations, members of the family held administrative roles on a local level on behalf of the Duchy of Milan which owned the city of Castellazzo with all of Alessandria until the Savoy conquest in the eighteenth centruy.

The Trotti Bentivoglio family line came to an end in 1930 with the death of Lorenzo Trotti Bentivoglio, a painter and writer, who bequeathed his palace to the municipal administration in Alessandria.

£4,000-6,000

163

JOSEPH WRIGHT OF DERBY (BRTISH 1734-1797)
PORTRAIT OF A FELLOW-COMMONER OF THE UNIVERSITY OF CAMBRIDGE
Oil on canvas
74 x 61.5cm (29 x 24 in.)

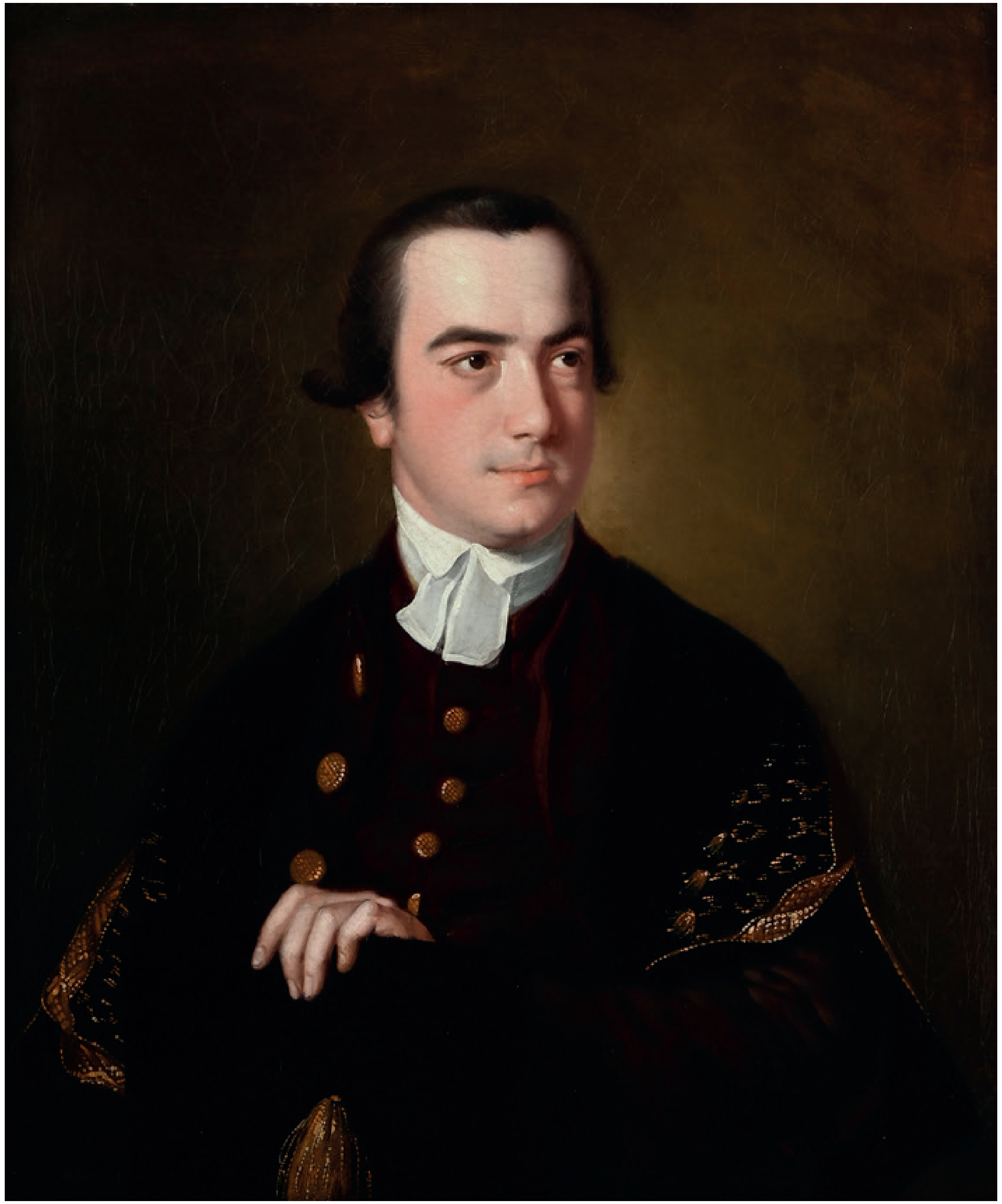
Provenance:
Sale, Christie's, London, 19th November 1976, lot 157 (as by Tilly Kettle)

This well preserved example of Joseph Wright's portraiture represents a significant addition to his oeuvre, having been unrecorded prior its rediscovery in 2019. It dates to the mid-1760s, a critical period in the artist's career which saw him leave behind the stiff Hudsonian mannequins of his youth and begin to create lively images with a polish and sophistication that reflect his particular admiration for the work of Allan Ramsay. These years also saw Wright's emergence as the leading European painter of candlelight scenes, such as 'Three Persons Viewing the Gladiator by Candlelight', of 1764-65, and also 'A Philosopher Giving a Lecture on the Orrery', of 1766. These, and similar works executed into the early 1770s, are some of Wright's most celebrated paintings, and his formidable reputation, as one of the most original British artists of the eighteenth century, is founded upon them.

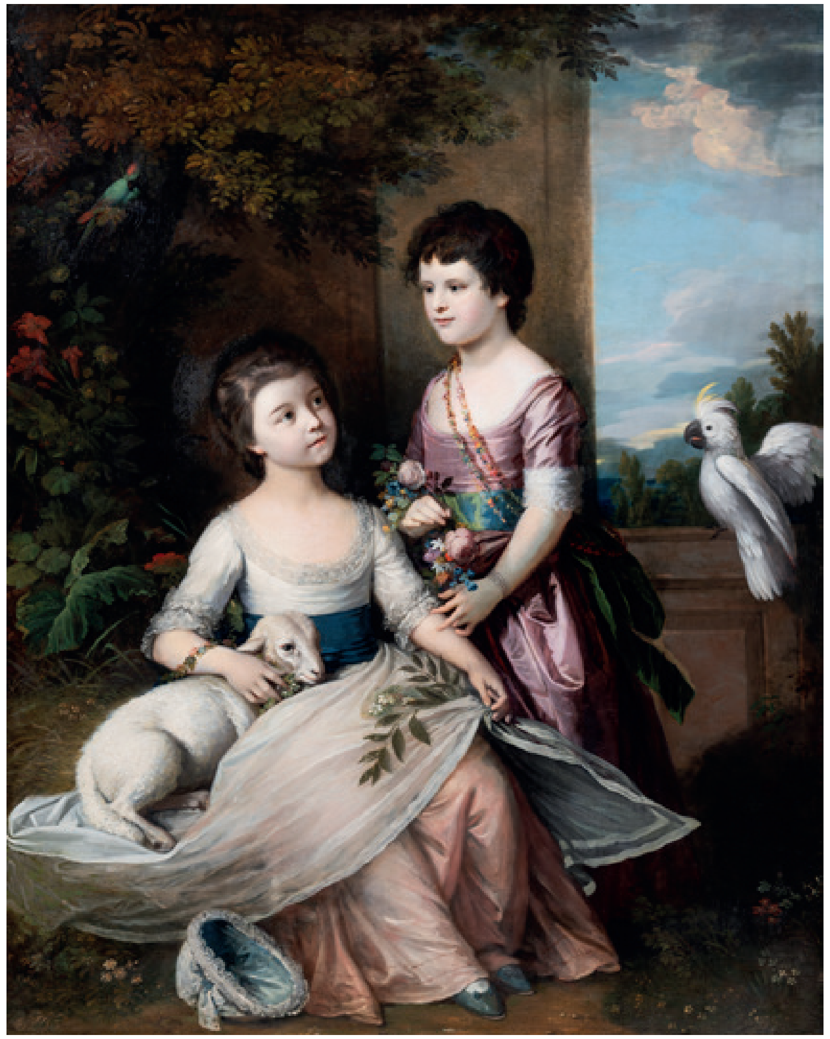
The present picture belongs to a group of portraits commissioned in Cambridge around 1762-64, the most celebrated of which is of The Hon. Richard Fitzwilliam (1745-1816), founder and benefactor of his eponymous museum. Other sitters include the Hon. John Grey (1743-1802),1 and Sir Brownlow Cust, Bart, (1744-1807).2 These young men are each depicted in their finely embroidered academic robes, differing in design according to their social rank at the University. Those worn in the present picture indicate that the sitter was a Fellow-Commoner. This was a middling rank, below Noblemen but above Pensioners (commoners), the latter of whom paid for their own tuition and 'commons' (i.e., food and drink). Fellow-Commoners were usually wealthy individuals and the designation derived from the fact that, unlike the Pensioners, they took their commons in company with the Fellows of their college. They also enjoyed various academic privileges in relation to examinations and graduation. While the great majority of members of this rank were young undergraduates, a few were older members of colleges who had chosen to stay in Cambridge to retain the benefits of university life.

The sitter in the present portrait appears rather more mature than Wright's other Cambridge sitters, which suggests that he is one of those who had opted to remain. In the Christie's sale of 1976, the sitter was named as one Richard Edwards. However, the fact that his costume is that of a Fellow-Commoner has shown this old identification to be incorrect. There was only one potential candidate named Richard Edwards at Cambridge in the mid-1760s but his rank was that of a Scholar. In 1976, the present portrait bore an attribution to Tilly Kettle (1735-1786), although Christie's catalogue also recorded that it had previously been thought to be by Francis Cotes (1726-1770). While both of these painters were accomplished British portraitists of the period, neither attribution is convincing in terms of either style or technique. Joseph Wright of Derby's more obvious candidacy was noted as early as the late-1970s by Jacob Simon, subsequently Chief Curator of 18th-Century portraits at the National Portrait Gallery. In March 2020 the canvas was examined first-hand by Lucy Bamford, Senior Curator of the Joseph Wright Collection at Derby Art Gallery, who has kindly confirmed her unequivocal support for the cataloguing of this portrait as by Wright and dating it to the mid-1760s

£8,000-12,000



163

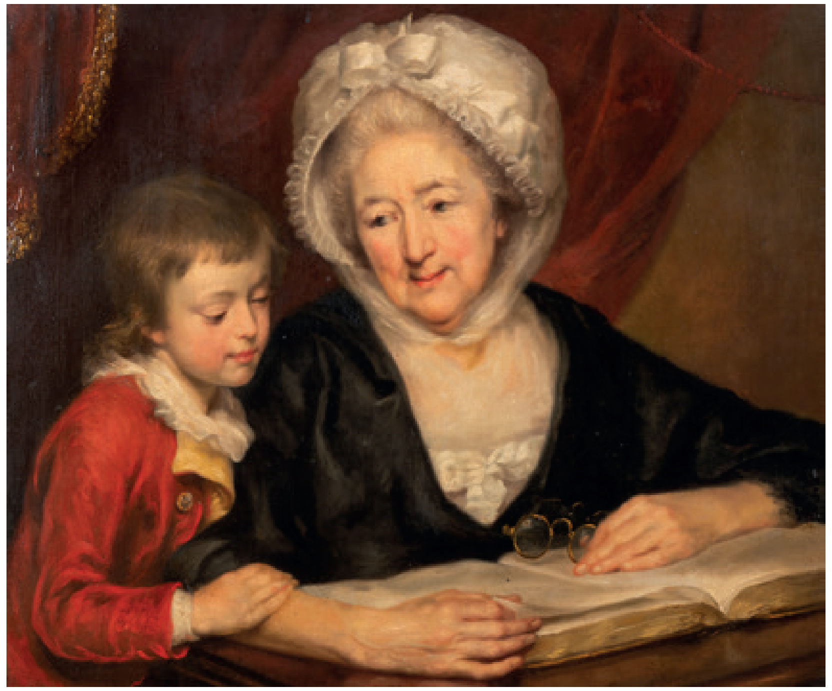


164

164
GEORGE JAMES (BRITISH ?-1795)
EMILY AND GEORGINA MASON WITH A LAMB AND COCKATOO IN A LANDSCAPE
Oil on canvas
152 x 120cm (59¾ x 47 in.)

Provenance:
Sale, Bonhams, *Old Master Paintings*, 9 July 2002, lot 184 (measurements 127 x 101.7cm)

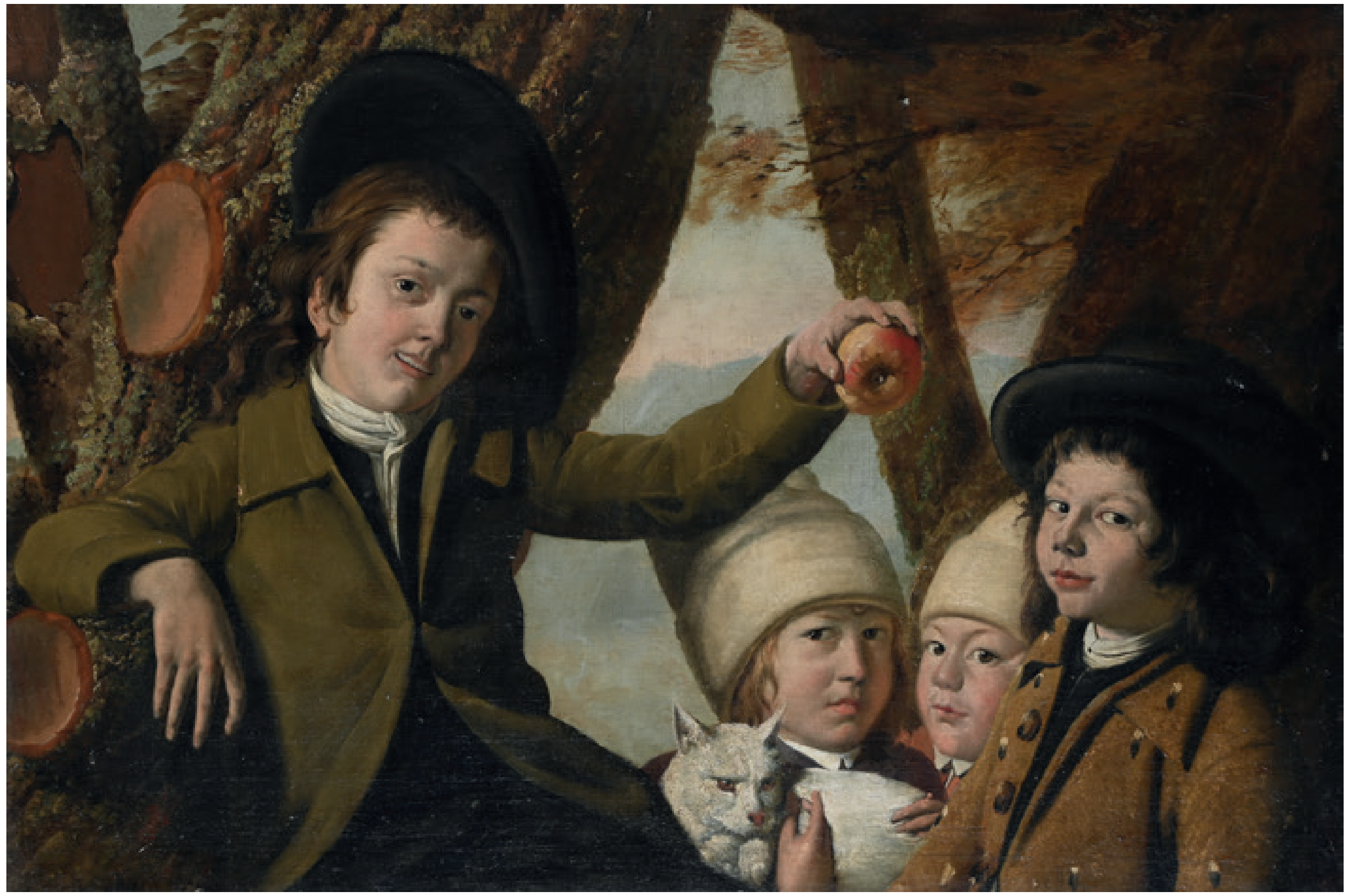
£4,000-6,000



165

165
FOLLOWER OF MATTHEW WILLIAM PETERS
THE STORY
Oil on canvas
67 x 80cm (26¼ x 31¼ in.)

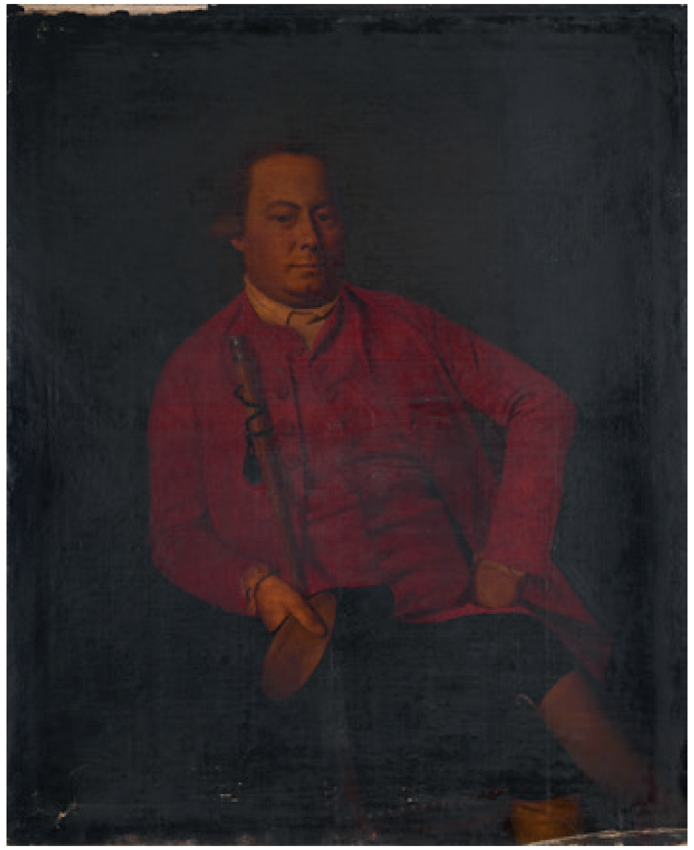
£1,000-1,500



166

166
BRITISH SCHOOL (CIRCA 1800)
GROUP PORTRAIT OF CHILDREN IN A WOOD
Oil on canvas
65 x 98cm (25½ x 38½ in.)

£3,000-5,000



167

167
FOLLOWER OF JOSEPH WRIGHT OF DERBY
PORTRAIT OF A SEATED OFFICER
Oil on canvas
127 x 103.5cm (50 x 40½ in.)
Unframed

£1,000-1,500

168

HENRY RAEBURN (SCOTTISH 1756-1823)
PORTRAIT OF LUCY ANNE BOSWALL OF BLACKADDER AND HER DAUGHTER EUPHEMIA
Oil on canvas
108 x 84cm (42½ x 33 in.)

Literature:
David Mackie, *Raeburn Life and Art*, 1994 (thesis paper)

Exhibited:
Possibly London, Royal Academy, *Scottish Art and Antiquities*, 1931

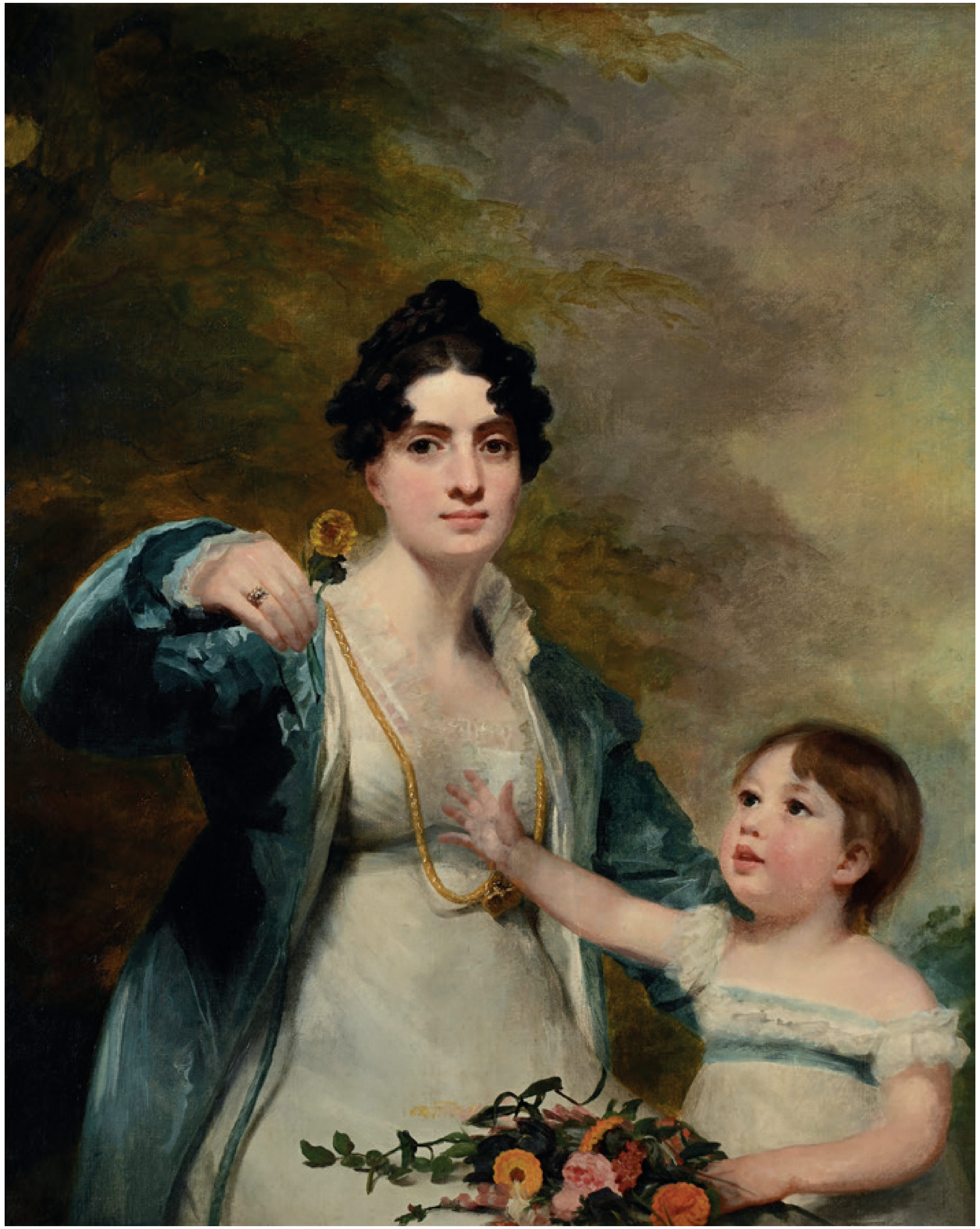
Henry Raeburn painted both Mr Thomas (d.1830) and Mrs Lucy Anne Boswall (1792-1858) of Blackadder around 1822 (both exhibited 1876, see W. R. Andrew p.104 Nos. 26 and 7), and although not listed alongside these two portraits in Andrew's *Life of Sir Henry Raeburn*, the present lot is identified in David Mackie's 1994 thesis *Raeburn Life and Art* (p. 196, No. 64).

Lucy Anne was the daughter of Sir Robert Preston, Baronet of Valleyfield Fife.

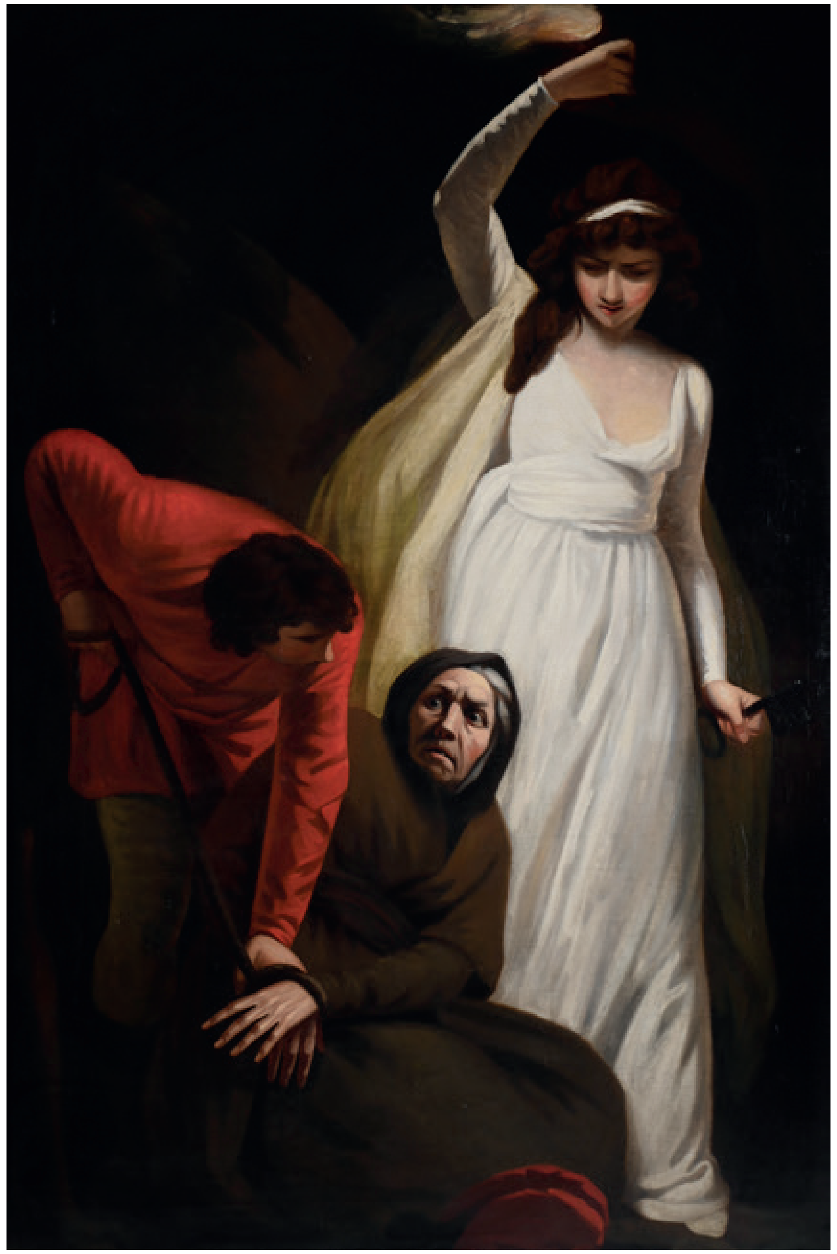
Euphemia (1818-1882), their daughter and heiress, married Sir George Augustus Frederick Houstoun in 1847, at which time he adopted the additional surname of Boswell, and it is under Sir George's ownership that the two aforementioned portraits of Euphemia's parents are listed in Andrew's book.

Euphemia inherited both the Blackadder estate and the family's Kirkcaldy shipyard upon her father's death in 1830. At the time she was considered to be one of the riches heiresses in Britain. The Blackadder estate was sold in 1924.

£15,000-20,000



168



169

169

JOHN OPIE (BRITISH 1761-1807)
GIL BLAS BINDING DAME LEONARDA WITH CORDS IN THE CAVERN OF THE BANDITTI
Oil on canvas
214 x 138.5cm (84¼ x 54½ in.)

Provenance:
Sir Thomas Parkyns, Bt., Ruddington Manor, Nottinghamshire
Charles Paget, M.P. (1799-1873), Ruddington Grange, Nottinghamshire, and by descent to his daughter,
Mrs J.W. Mellor, and by descent to,
Rt. Hon. J.W. Mellor
Sale, Christie's, London, 17 April 1931, lot 138 (16 gns. to Field)
Sale, Christie's, The Collection of Professor Sir Albert Richardson, P.R.A., London, 18-19 September 2013, lot 387

Literature:
J.J. Rogers, Opie and his Works, London & Truro, 1878, p. 213
A. Earland, John Opie and his circle, London, 1911, p. 346
S. Houfe, Sir Albert Richardson The Professor, Luton, 1980, p.103

£4,000-6,000

170

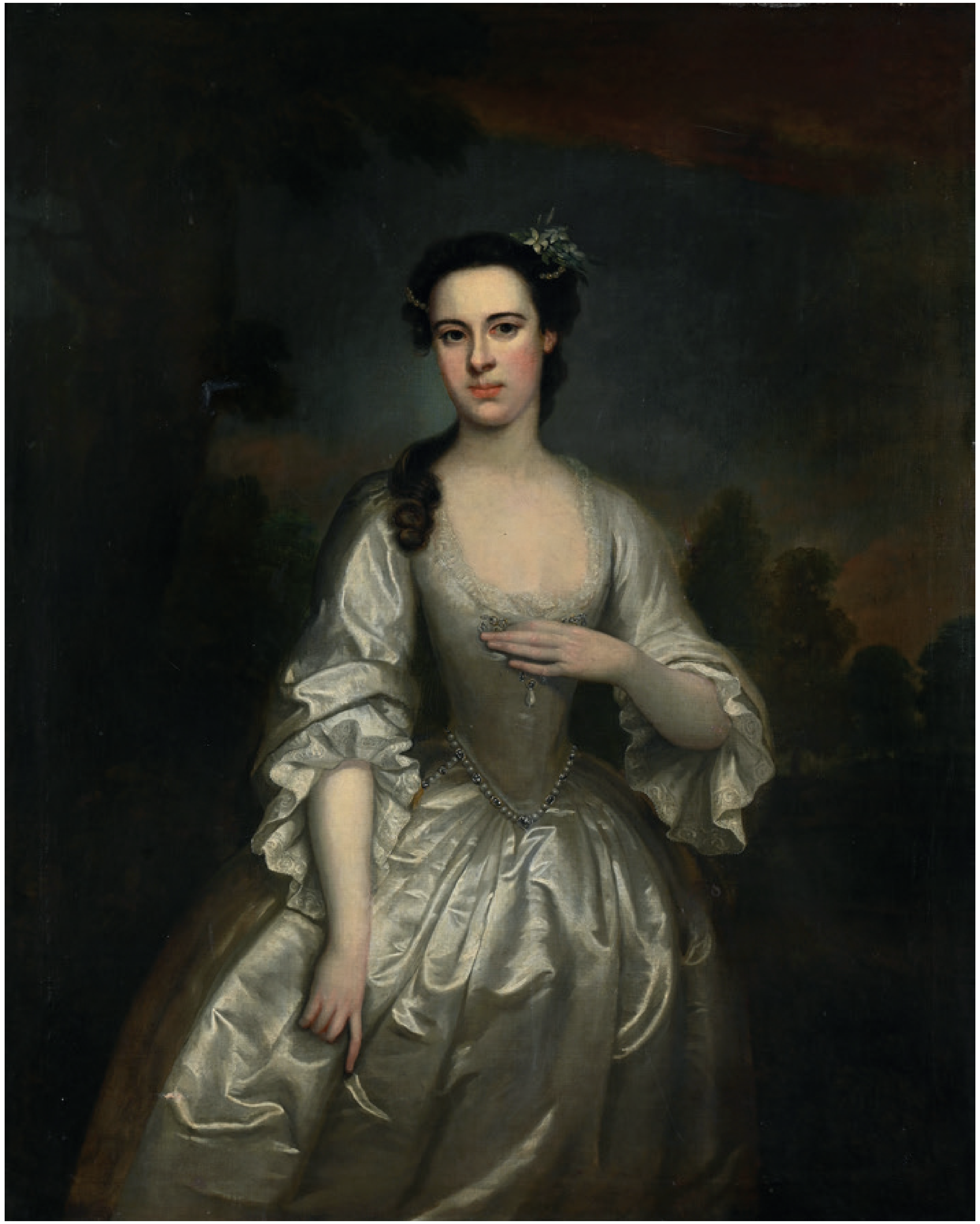
ATTRIBUTED TO THOMAS HUDSON (BRITISH 1701-1779)
PORTRAIT OF ESTHER LAMBE (C.1708-1789) OF FAIRFORD PARK, GLOUCESTERSHIRE
Oil on canvas
127 x 102.5cm (50 x 40¼ in.)

Provenance:
Fairford Park, Gloucestershire
Morgan Hall, (The Dower House of Fairford Park), Gloucestershire
Dumcrieff House, Moffat, until 2025

Esther Lambe was the daughter of Samuel Barker (1658-1708), of Fairford Park, and Frances Hibbert, the daughter of a rich London skinner, who brought him a substantial dowry. Samuel died just two years after his marriage, leaving no male heir, but two daughters, the elder of whom died in 1727. Esther inherited the estate and in 1730 married James Lambe (d. 1761), a London haberdasher and dissenter. In the 1740's they remodelled Fairford Park and its grounds. Esther Lambe died without issue and the estate passed to her husband's nephew, John Raymond (1742-1827), who took the family name Raymond-Barker.

The house descended through the Raymond-Barker family but by the late 19th Century it was let to several tenants including the Anglo-American painter John Singer Sargent. It was sold in 1945, and the house was demolished in 1957.
For a portrait of the present sitter's grandfather Andrew Barker (1618-1700) see lot 130.

£6,000-8,000



170

171

ANGELICA KAUFFMAN (SWISS 1741-1807)

THE COUTTS SISTERS, FRANCES, SOPHIE AND SUSAN

Pencil and oil on paper laid to canvas

25 x 20cm (9¾ x 7¾ in.)

CIRCA 1790

Literature:

Most Probably, B. Baumgartel, *Angelica Kauffman*, exhibition catalogue, London: Royal Academy of Arts ; Düsseldorf: Kunstpalas ; Munich: Hirme, *Angelica Kauffman,* 2020 (cancelled due to Covid), p. 161, n. 63 (where a bozzetto matching our picture is mentioned in a private collection, Ireland)

This recently rediscovered picture is a bozzetto (preparatory sketch) for a portrait of the Coutts sisters by Angelica Kauffman, painted during their Grand Tour through Italy in 1790-91 and exhibited in the Düsseldorf exhibition in 2020 (n. 63). The three sisters were daughters of Thomas Coutts (1735-1822), director of the prominent London banking house Coutts & Co., and his wife, Susan Starkie (c. 1733–1815), who commissioned the work during their time in Rome.

Seated on the left is Frances ("Fanny," c. 1773-1832), resting her right arm on a lyre. In 1800, she married John Stuart, the 1st Marquess of Bute and son of Lady Bute, née Wortley Montagu. In the centre is Sophia (1775-1844), who became Lady Burdett upon her marriage to Sir Francis Burdett, 5th Bt, in 1793. Lastly, on the right is Susan (1771-1837), who married George Augustus North, 3rd Earl of Guilford, in 1789, becoming the Countess of Guilford.

Their setting is that of the park of the Villa Borghese, Rome, watched over by the sculpture of Minerva, the goddess of wisdom and defender of the arts.

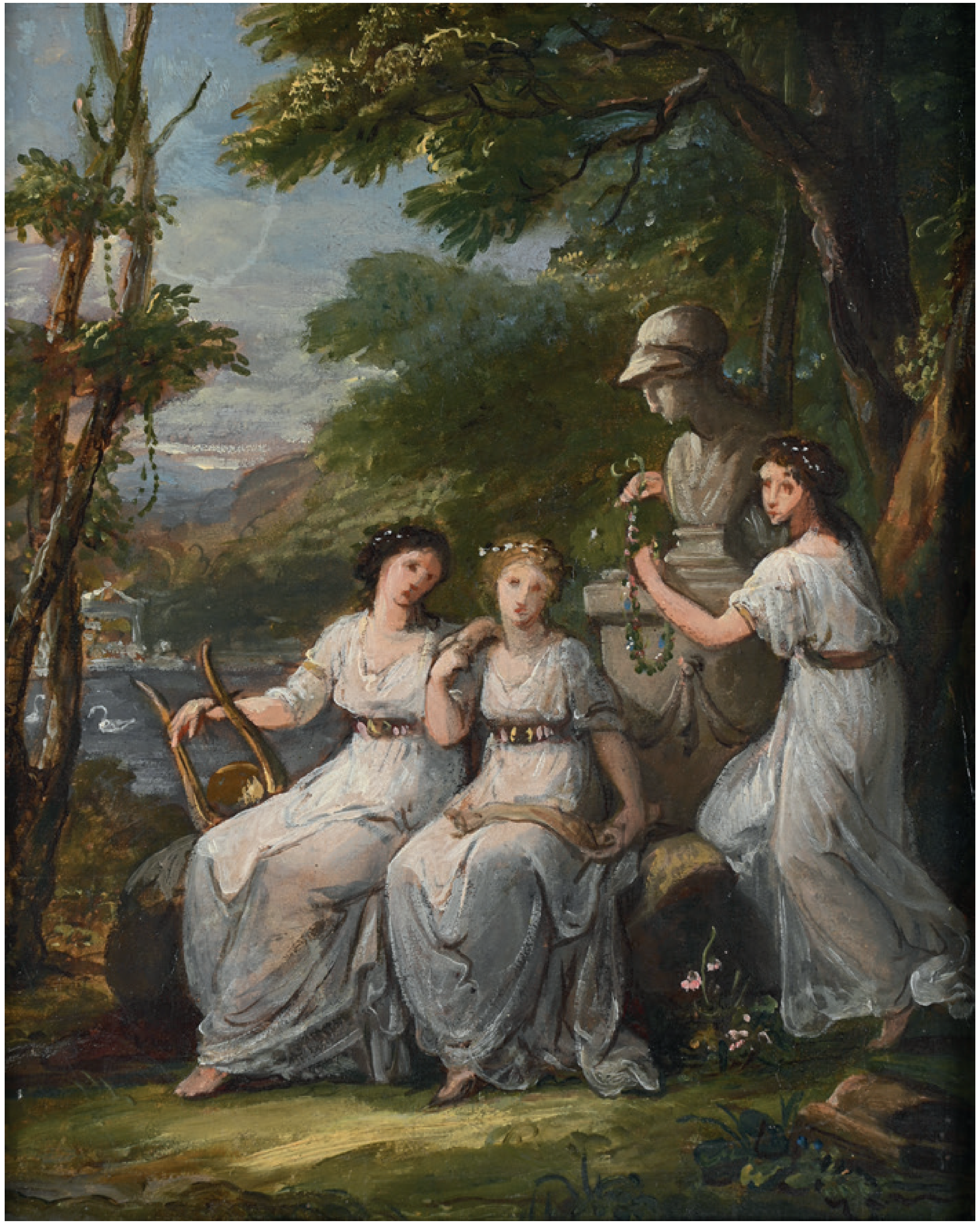
The completed painting was finished in 1791 in Rome, after the Coutts family had left Italy. This bozzetto must have served as a study presented to the commissioners and as a reference for Kauffman to work from after their departure. In a letter to Sir William Hamilton dated May 1790, Kauffman noted that she was "painting the heads of the Miss Coutts" (Maierhofer, p. 150). In her *Memoria delle Pitture*, she records having received payment and shipping the completed work to Coutts in June 1791.

The beauty of the *bozzetto* lies in its immediacy and freedom. Kauffman's lively brushwork reveals her artistic process – visible in brisk, bright strokes such as the yellowish paint used to depict a sunlit patch of grass in the lower left. The mask-like modelling of the faces, the rapid rendering of fabrics, and the underlying drawing visible beneath the lighter areas of the dresses offer insight into her evolving composition and painterly spontaneity.

Unlike the final painting, in which the sisters are portrayed as the Three Graces, this bozzetto reflects an earlier concept – depicting the Coutts sisters as the Three Muses. Frances, with her lyre, evokes the Muse of Music; Sophia, with a scroll resting in her lap (an element absent from the final portrait), suggests the Muse of Poetry. Meanwhile, Susan is shown garlanding not her sister, as in the finished composition, but the bust of Minerva – symbolizing wisdom, the arts, and the sciences.

We are grateful to Professor Wendy Wassyng Roworth for confirming the attribution.

£7,000-10,000



171

172

SIR HENRY RAEBURN (SCOTTISH 1756-1823)

PORTRAIT OF MISS LILIAS CAMPBELL, SEATED IN HALF-LENGTH, IN A WHITE DRESS, IN A WOODED LANDSCAPE
Oil on canvas
77 x 64cm (30¼ x 25 in.)

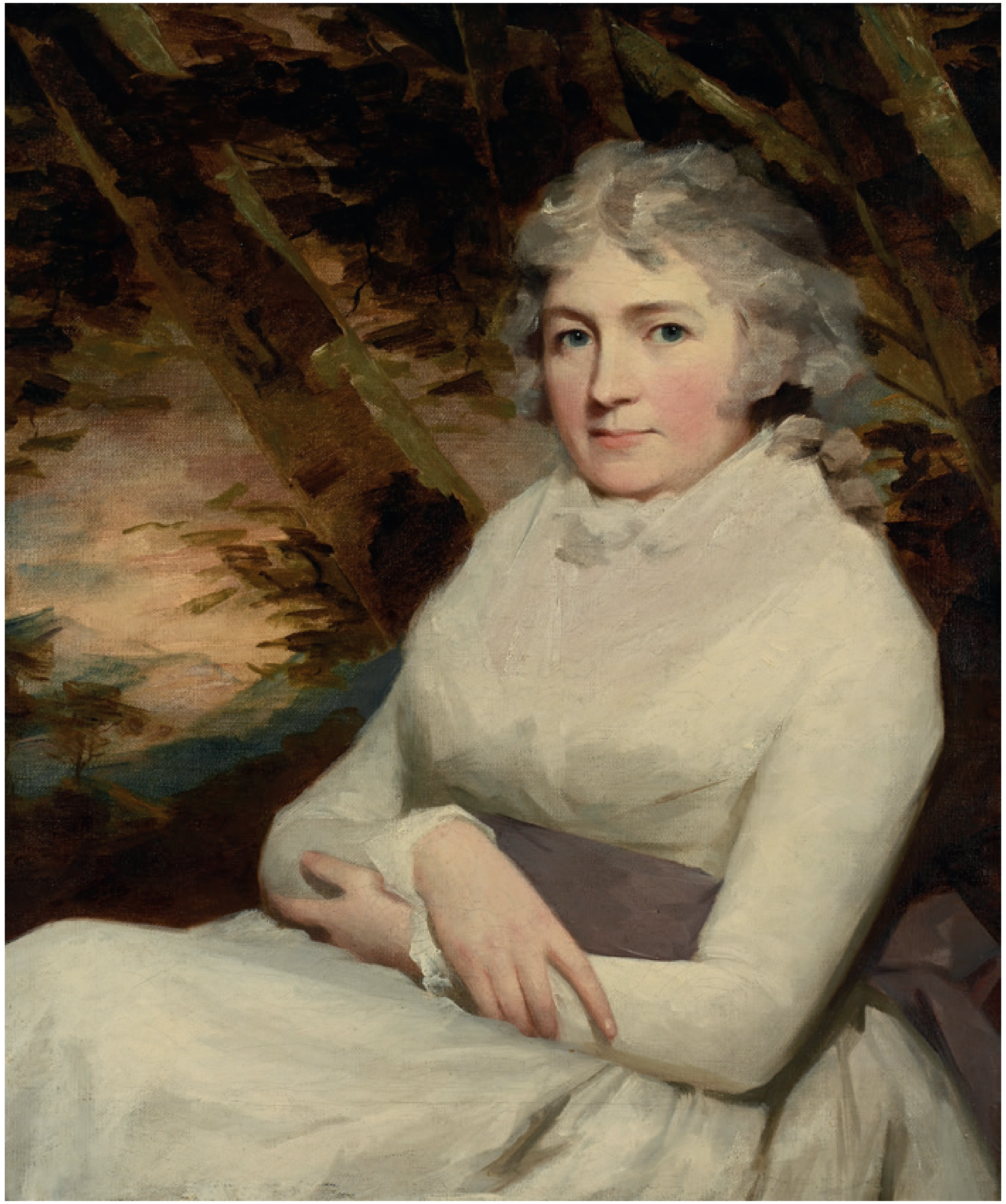
Provenance:
The Collection of Mr A. C. Thornhill Esq
The Collection of Mr J. J. Mowbray Esq (by 1908)
The Collection of Mr A. J. Sulley
His sale, Christie's, London, *Pictures by Old Masters the property of the late A.J. Sulley, Esq*, 1 June 1934, lot [?], where bought by Mr Malcolm [see Courtauld_002077_Witt_024566_British_272330]

Literature:
Greig, *Life and Works of Sir Henry Raeburn*, 1911, p. 40

Exhibited:
Edinburgh, *Scottish National Exhibition*, 1 May - 31 October 1908 (leant by Mr J. J. Mowbray)

Lilias Campbell of Inverneil, Argyllshire married Sir James Campbell of Inverneil, Argyllshire. She was the daughter of Jonathan Campbell Esq of Askomel, mother of Mrs Pocklington and grandmother of Joseph Pocklington Senhouse Esq. She died in 1806.

£15,000-25,000



172

173

CIRCLE OF JAN FRANS VAN BLOEMEN (FLEMISH 1662-1749)

A CLASSICAL LANDSCAPE WITH FIGURES RECLINING BESIDE A RIVER WITH A CASTLE BEYOND AND A MONUMENTAL COLUMN TOPPED BY A STATUE
Oil on canvas
95 x 116cm (37¼ x 45½ in.)

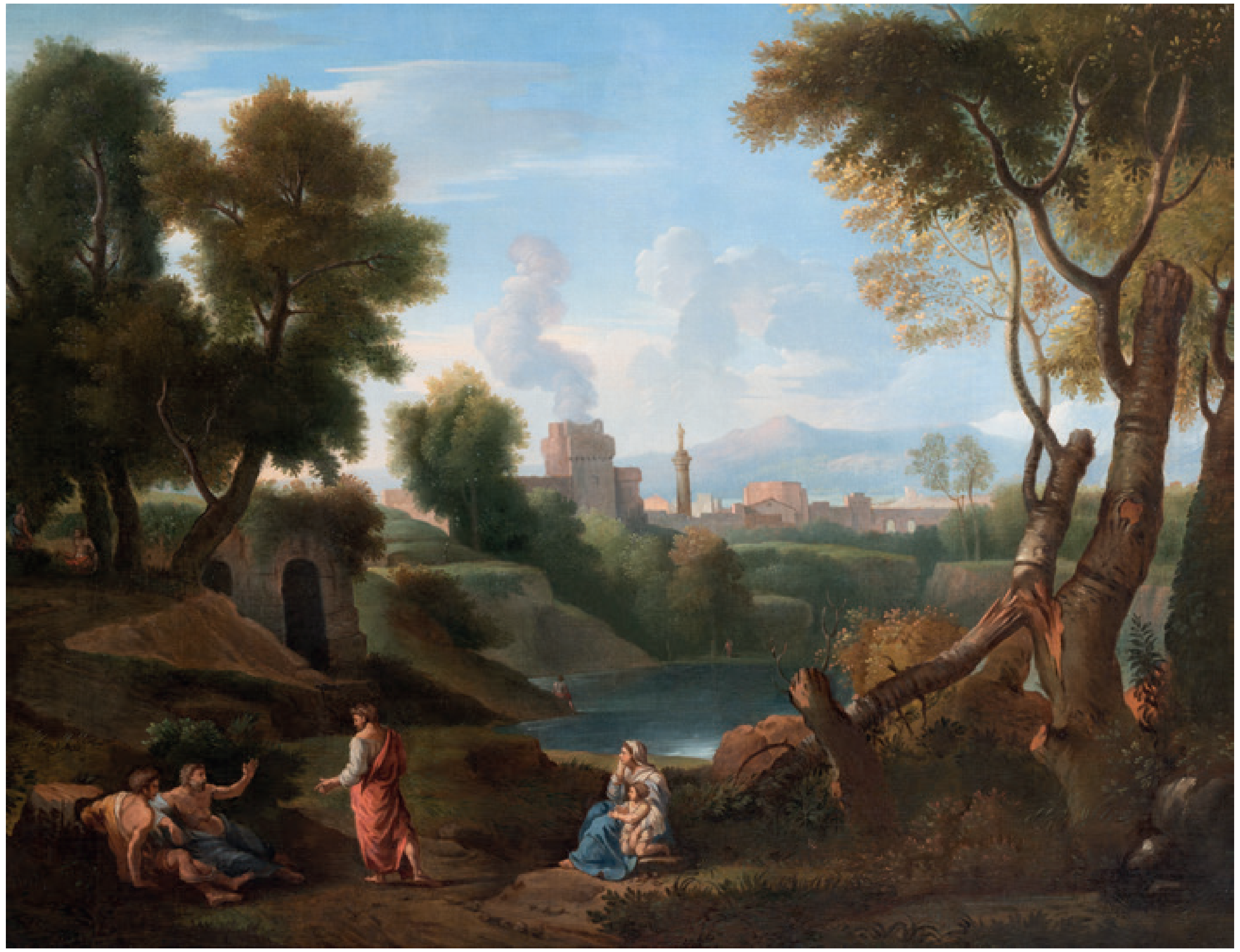
This gentle, lyrical landscape bears many of the hallmarks of the work of Jan Frans van Bloemen, known as Orizzonte. In addition to its mood of classical harmony, there are several details which stand out from other works by the painter. The grotto entrance to the left features in several works illustrated in Busiri-Vici's monograph on the artist, such as under nos.118 and 119, illust. 42 and 43 as *Interior views of the Colisseum* and the preparatory drawing for these, no.29d illust.43a. The castle in the distance is a familiar motif found in any number of works by the artist as it focuses the eye on the recession of details, as does the giant column with the statue. Orizzonte's dotted brushwork in the foliage is also evident here, while the fluidly executed figures may well have been contributed by one his usual staffage painters, Pompeo Batoni, Sebastiano Conca or Placido Costanzi.

Alain Jacobs, in the Macmillan *Dictionary of Art*, states that "Considered a great artist by his contemporaries, Orizzonte produced some of the finest classical landscape painting in Rome during the first half of the 18th.century." His style was a fusion of the Dutch-Italianate painters active in Rome in the mid seventeenth century, and the classical Roman painters, such as Poussin and Dughet, of the same period. Jacobs refers to "a calmer and more synthetic artistic vision" around 1730, "some features of which were borrowed directly from Poussin" so this could be an alternative dating for our painting. Out of these influences he fashioned a technique and a vision which breathes a serenity peculiar to the artist. Every landscape he painted evinced a love for the campagna, its shifting lights and shadows, and the radiance of its early morning and evening skies. His mastery of recession and the bluish horizons which terminate his views gave rise to his pseudonym *Orizzonte.* As the staffage in the artist's works was often supplied by Carlo Maratti, Placido Costanzi or Pompeo Batoni, it is possible that the figures in our landscape could be by one of these painters.

Although extremely popular among Roman patrons, Van Bloemen was only admitted to the *Accademia di San Luca* at the age of eighty, as a result of a prolonged disagreement with the institution. We know he was in Rome by 1693, the year he married there, and his Dutch roots were reflected in the choice of Caspar van Wittel, also an artistic role model, as godfather to his first child. Van Bloemen's evocative panoramas were ideal as a means of expressing classical nobility in a picture collection, and they were soon acquired by patrons both north and south of the Alps, who hung them, like their Dughets, as serene resting points between the masterpieces of their collections. He is therefore represented in the Doria-Pamphili Gallery, Rome, at Attingham Park, Shropshire and Schloss Worlitz, near Dessau.

Van Bloemen's broad but expressive facture sets him apart from his close contemporaries, such as Andrea Locatelli, Paolo Anesi and Gianpaolo Panini. Two of his most effective pupils were Gabriele Ricciardelli and Nicolo Bonito.

£5,000-7,000



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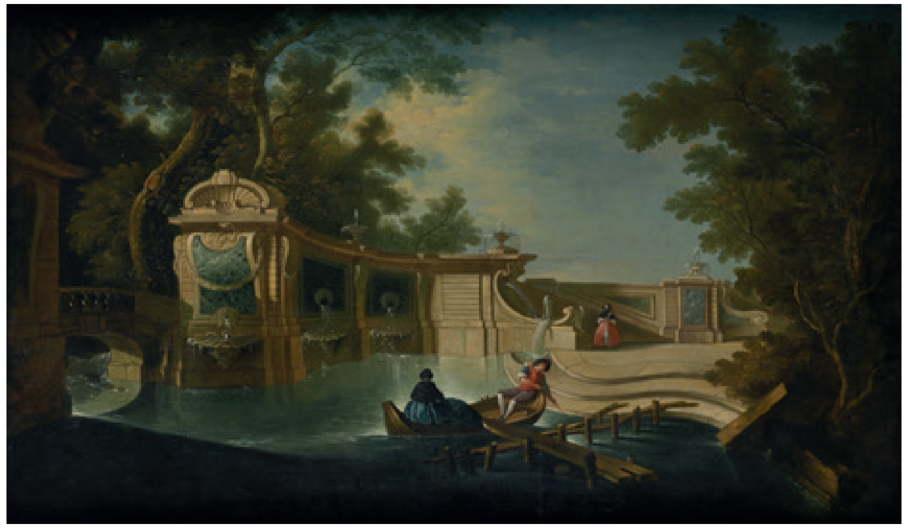


174

174

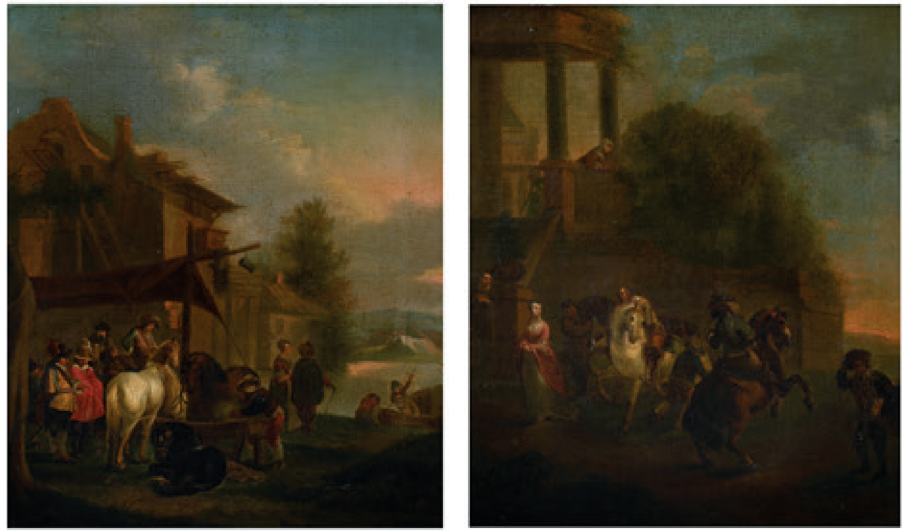
FOLLOWER OF JACQUES DE LAJOUE

LE LAC, VIEW OF A LAKE

Oil on canvas

91.5 x 152cm (36 x 59¾ in.)

£1,000-1,500



175

175

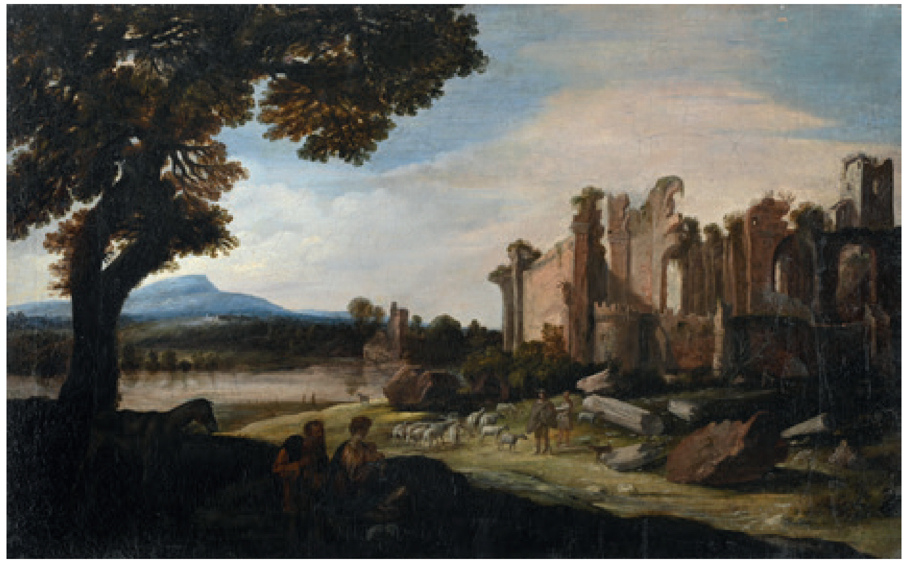
FOLLOWER OF DIRCK MAAS

FIGURES AND HORSES BY A TAVERN; AND FIGURES AND HORSES BY A COLONNADE

Oil on canvas, a pair

Each 36 x 30.5cm (14 x 12 in.) (2)

£1,000-1,500



176

176

FOLLOWER OF JAN FRANS VAN BLOEMEN

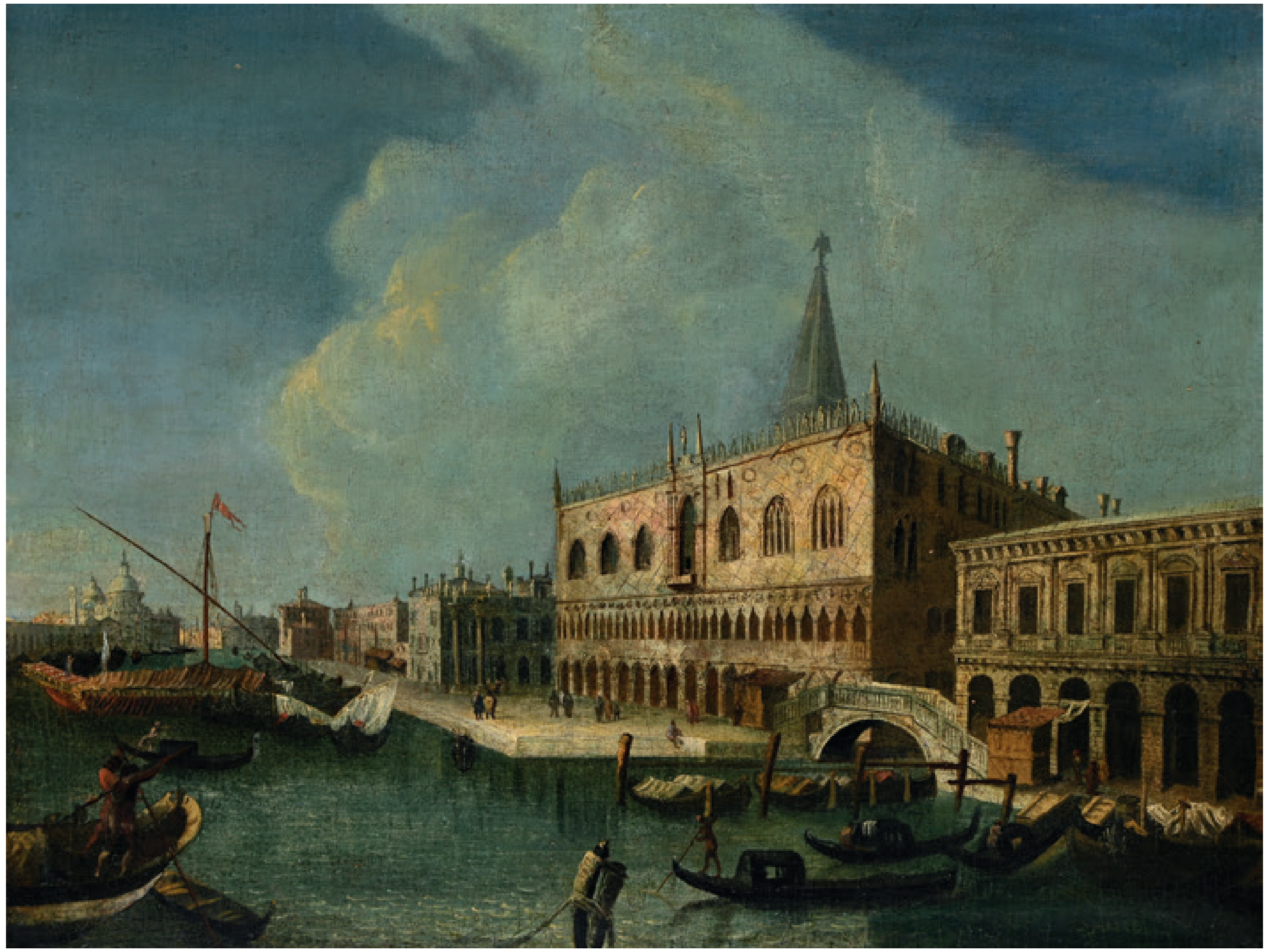
AN ITALIANATE LANDSCAPE WITH RUINS

Oil on canvas

48.2 x 79.5cm (18¾ x 31¼ in.)

Unframed

£700-1,000



177

177

FOLLOWER OF MICHELE GIVANNI MARIESCHI (ITALIAN 1710-1743)

VIEW OF THE DOGE'S PALACE, VENICE

Oil on canvas

53.5 x 70cm (21 x 27½ in.)

£3,000-5,000

178
RICHARD WILSON (BRITISH 1714-1782) AND LATER INTERVENTIONS

A VIEW OF LAKE AVERNUS WITH FIGURES IN THE FOREGROUND
Oil on canvas
63 x 75.5cm (24¾ x 29½ in.)
In a carved and gilded Rococo style frame

Provenance:
Sale, Sotheby's, London, 12 November 1997, lot 83
Private collection, Midlands
William Thuillier Fine Art, London, where acquired by the following English Private Collection

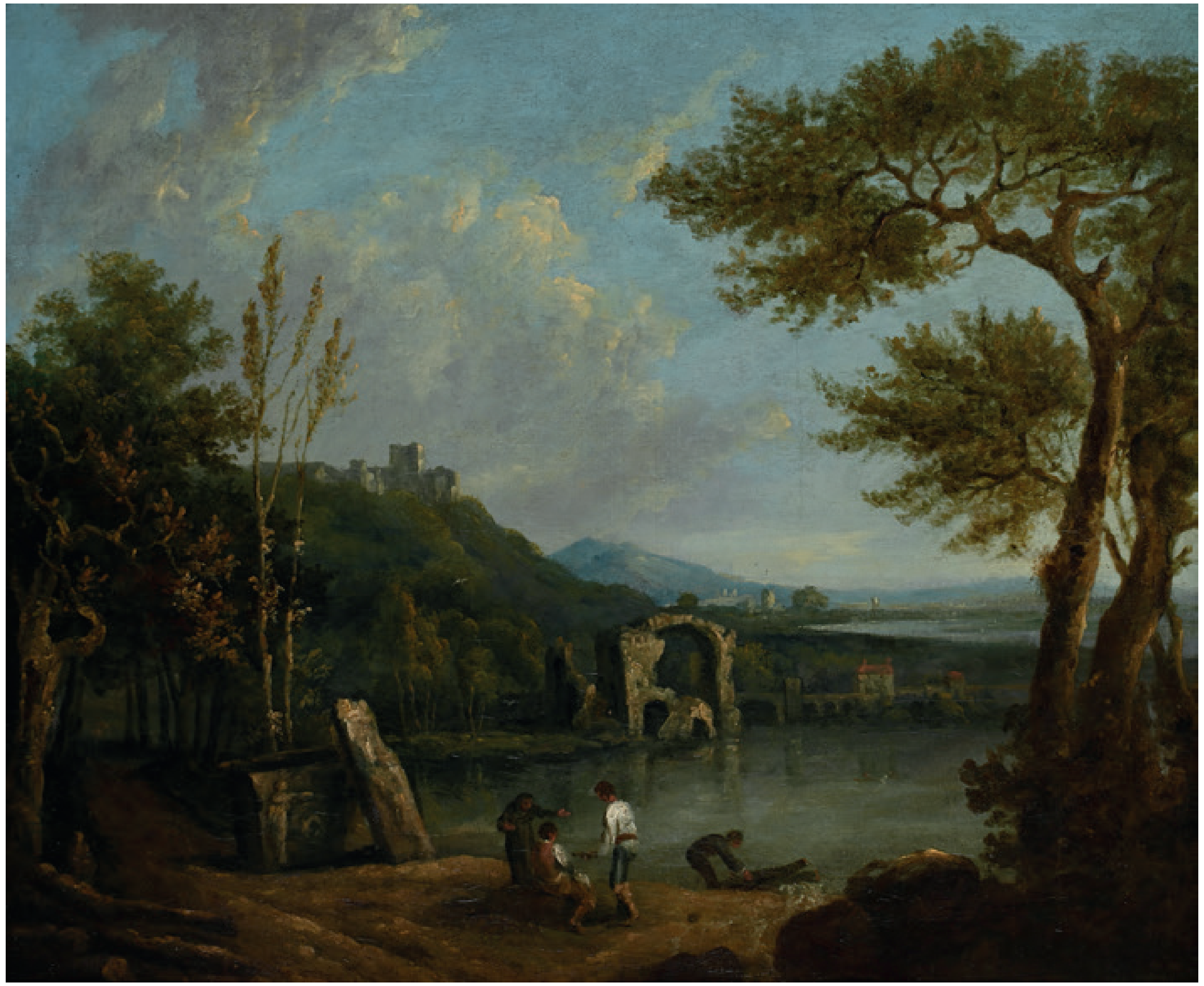
Literature:
P. Spencer-Longhurst, *Richard Wilson Online*, P125C, as 'Richard Wilson with later interventions after 1765'

Wilson has aptly been described as 'the father of English landscape painting', and this view well reflects the Italian phase of his career from 1752-8. It was during these years that the artist's response to the Roman *campagna* and the works of Claude and Gaspard Poussin led him to evolve a specifically Virgilian genre of landscape, of which this is a fine example. The deceptively Claudian feeling of this view, however, created by its hazy distances and rounded masses of dark foliage edged with light, masks a direct compositional debt to Dughet.

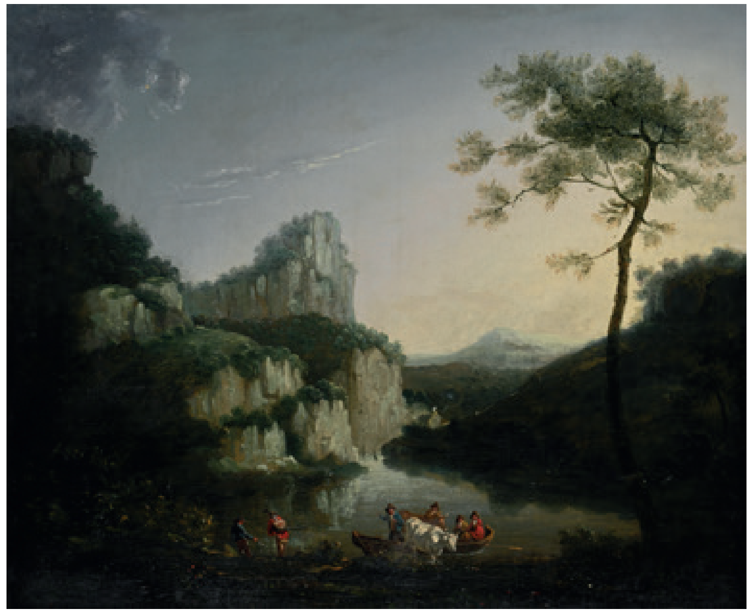
The catalogue to the Tate Gallery's exhibition *The Grand Tour* (10 Oct.1996-5 Jan 1997) clarifies the mythology of the site. Wilson visited Lake Avernus, north-west of Naples during the latter part of a six-year stay in Italy from 1752. A chalk drawing in the British Museum attests to his study of the landscape. The site, which is located in the Phlegraean (or burning) Fields, a volcanic area between Naples and Cuma, is particularly rich in classical associations. Its caves, earth tremors and volcanic flares gave rise to the belief since ancient times that the entrance to Hades, the Underworld, was located here. Virgil's *Aeneid* relates how Aeneas, landing near Avernus, asked the Cumaean Sibyl to prophesy his future, and was led by her into Hades to meet the ghost of his father who foretold his destiny. In Wilson's day the subterranean passage down which Aeneas is said to have descended into Hades survived in the so-called Grotto of the Sibyl. The classicaly educated Grand Tourists would have appreciated the arcane literary allusions of Wilson's subject.

As with other popular views, Wilson executed several versions of this composition. Variants are in Tate Britain (no304,circa 1760), The Walker Art Gallery, Liverpool, and in the collection of the Duke of Buccleuch and Queensberry.

£12,000-18,000



178

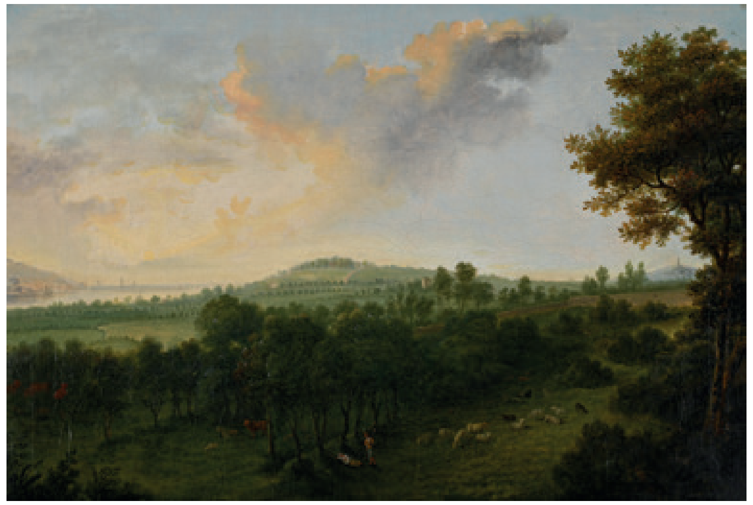


179

179
ATTRIBUTED TO THOMAS SMITH OF DERBY (BRITISH CIRCA 1720-1767)
HIGH TOR, MATLOCK, DERBYSHIRE
Oil on canvas
63.5 x 76cm (25 x 29¾ in.)

Another night-time version of this view painted by Thomas Smith was sold at Sloane Street Auctions on 12 June 2025 (*The Summer Fine Art Auction*, lot 343)

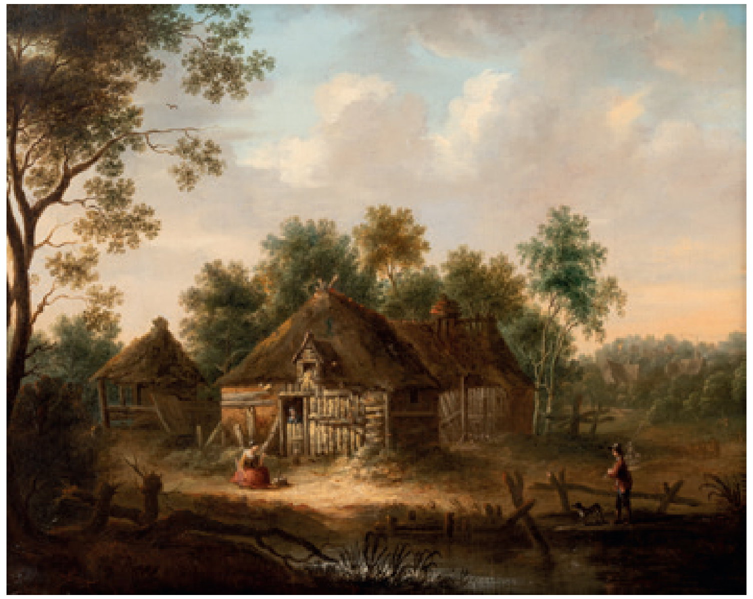
£2,000-3,000



180

180
EDMUND GARVEY
(BRITISH CIRCA 1740-1813)
A HILLSIDE LANDSCAPE, POSSIBLY BATH
Oil on canvas
43 x 65cm (16¾ x 25½ in.)

£1,200-1,800

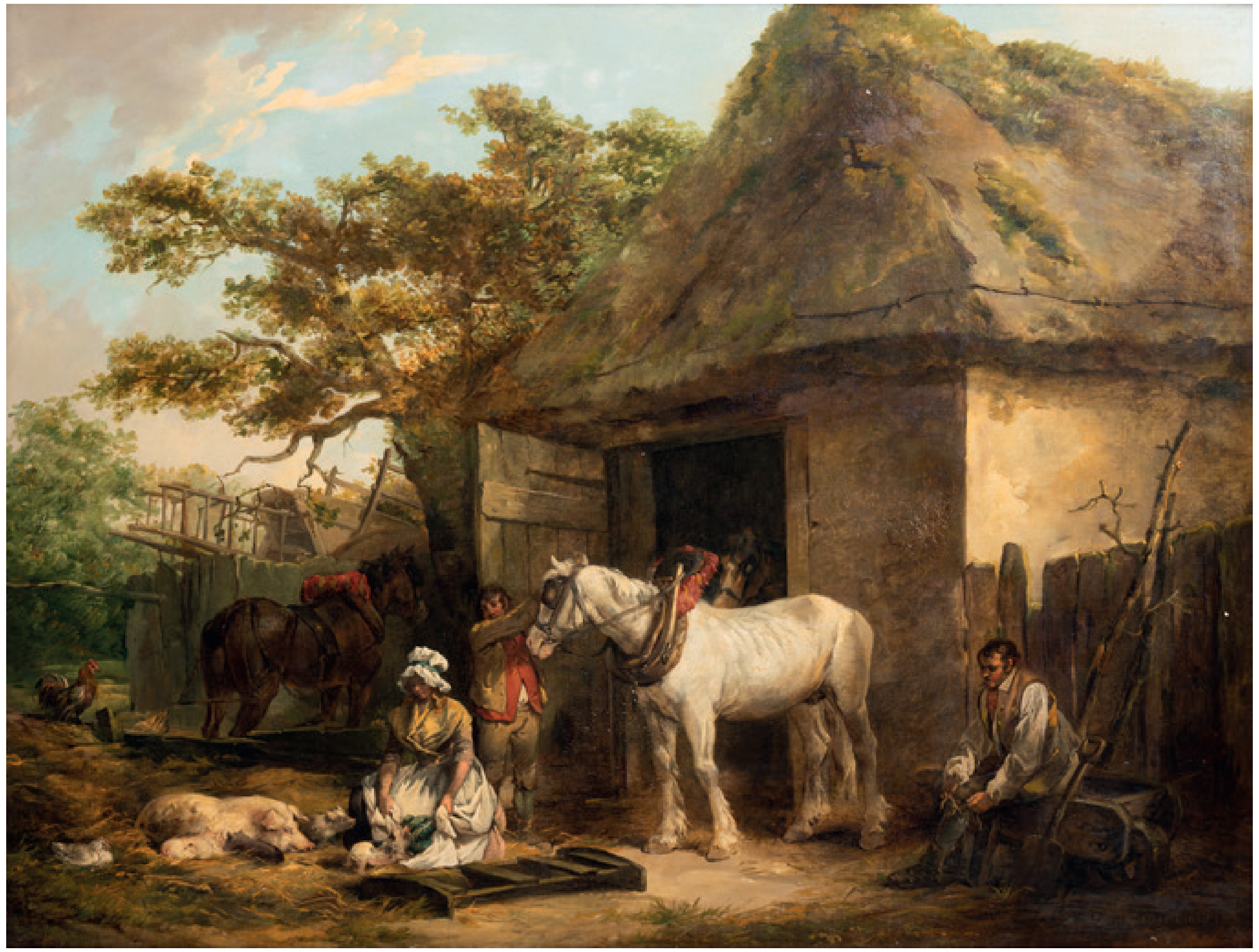


181

181
GEORGE SMITH OF CHICHESTER
(BRITISH 1713-1776)
COTTAGE WITH FIGURES IN A LANDSCAPE
Oil on canvas
Signed and indistinctly dated (lower right)
52 x 65cm (20¼ x 25½ in.)

Provenance:
Palser Gallery, Stratford-Upon-Avon, sold December 1959 (according to label verso)

£1,000-1,500



182

182
GEORGE MORLAND (BRITISH 1763-1804)
FEEDING THE PIGS
Oil on canvas
Signed (lower right)
94 x 126cm (37 x 49½ in.)

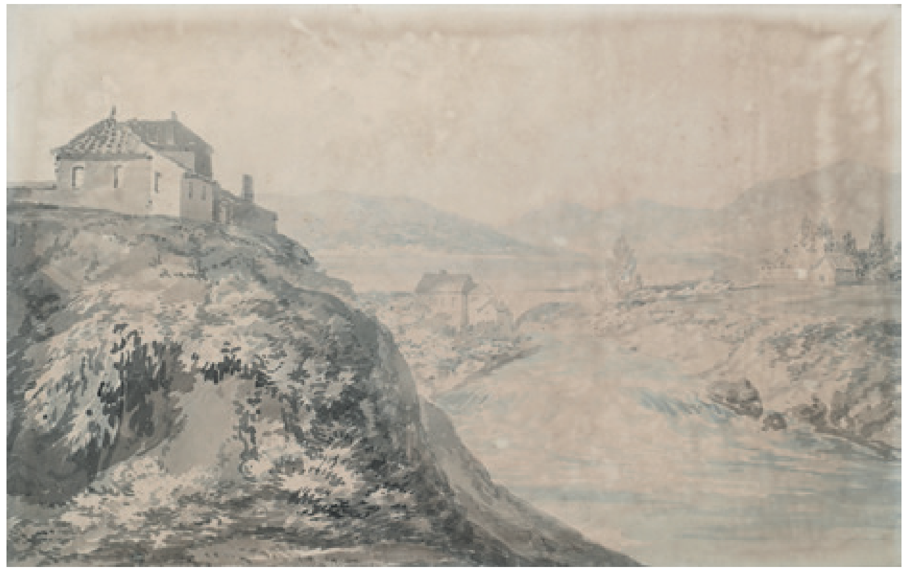
Provenance:
The Collection of A. M. Mundy Esq
The Collection of Major E. P. G Miller Mundy, M.C, Hampshire
Arthur Ackermann & Son, Ltd., New York
Simon Dickinson Ltd, London

Literature:
Recorded and illustrated, frontispiece 'George Morland' by George Dawes, p. XIII of Introduction

Exhibited:
Derby, 1870 (lent by A. M. Mundy Esq)

Engraved:
By J. R. Smith, London 1801

£6,000-8,000



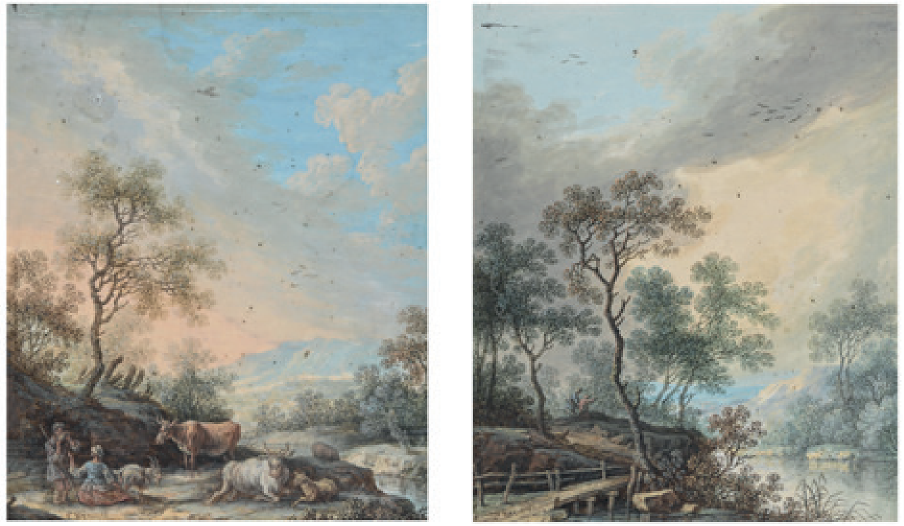
183

183

MONRO SCHOOL (CIRCA 1794-98)
A EUROPEAN LANDSCAPE
Pencil and grey and blue-grey wash
29 x 46cm (11¼ x 18 in.)

Provenance:
The Collection of Sir Joseph Heron (1809 - 1889)
Whom gifted to Constance Ferrell

£300-500



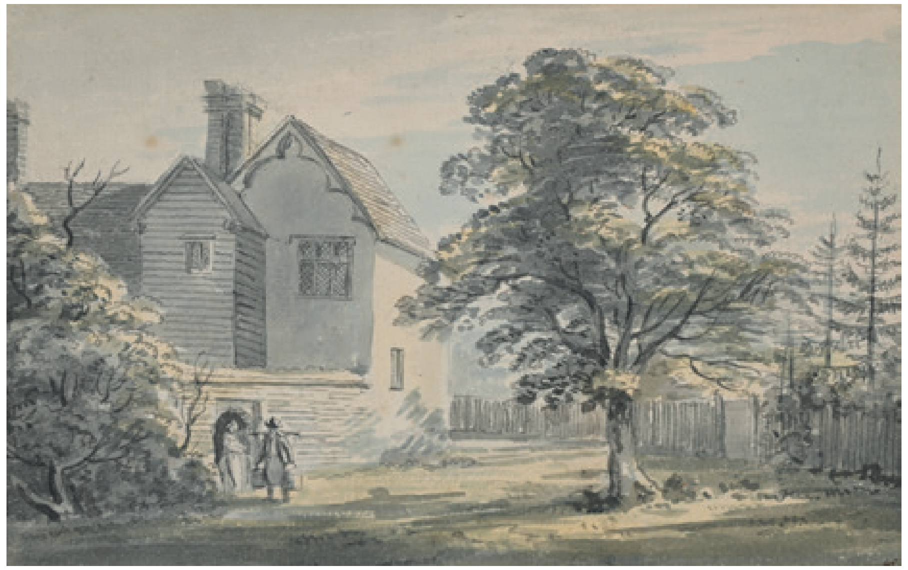
184

184

PATRICK NASMYTH (SCOTTISH 1787-1831)
COUPLE IN A LANDSCAPE WITH COWS; FIGURES IN A RIVER LANDSCAPE
Oil on card, a pair
Signed (lower left)
10 x 8.5cm (3¾ x 3¼ in.) (2)

Provenance:
Jacque Rotil, Paris
Jeremy Ltd., Sussex

£500-800



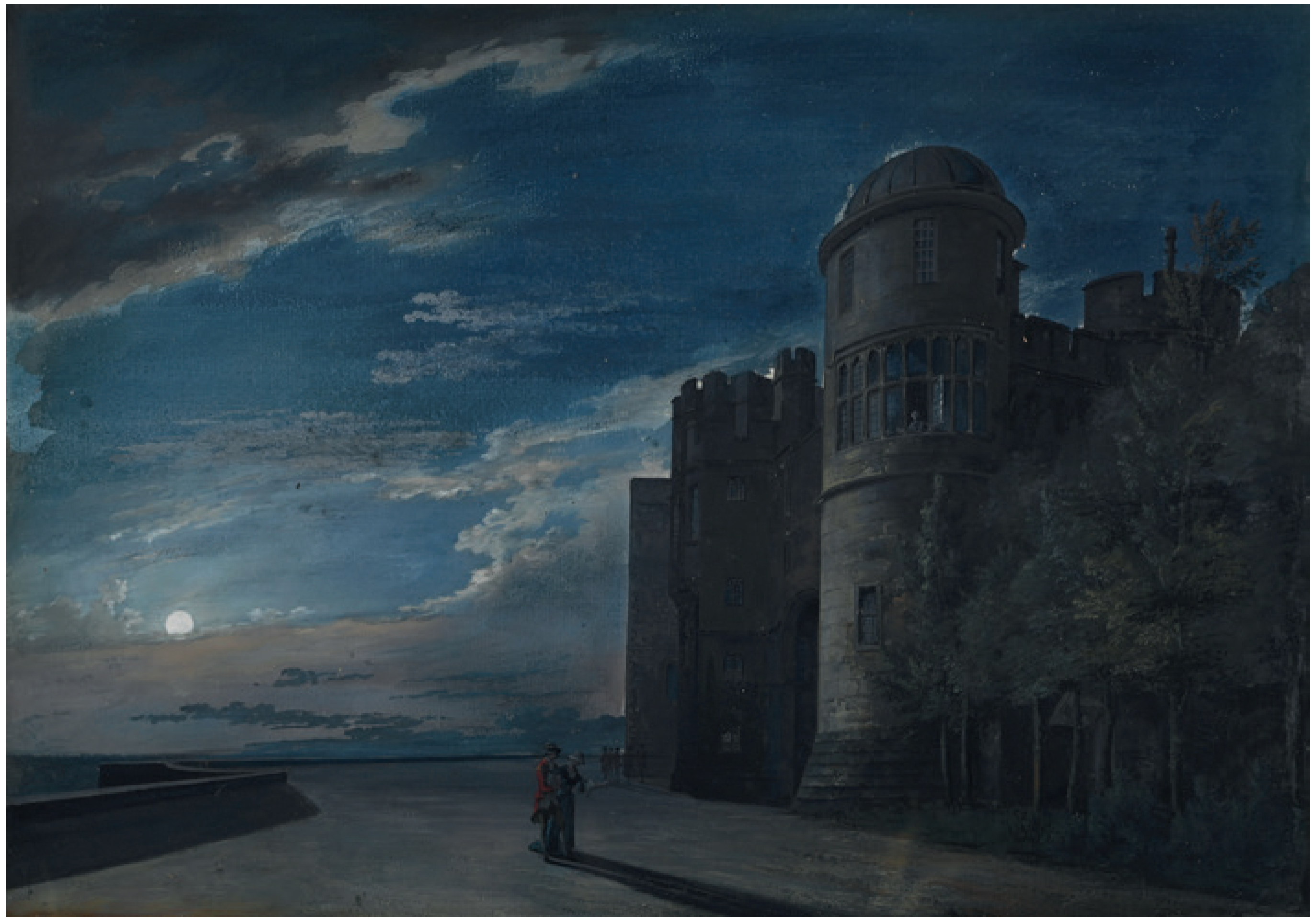
185

185

PAUL SANDBY (BRITISH 1731-1809)
THE MILKMAN
Watercolour
Numbered '40' (lower right)
14 x 21cm (5½ x 8¼ in.)

Provenance:
The Fine Art Society, Ltd., London
Sale, Christie's, London, *Old Master & British Drawings & Watercolours*, 9 December 2015, lot 200

£600-800



186

186

PAUL SANDBY (BRITISH 1731-1809)
WINDSOR CASTLE FROM THE NORTH TERRACE LOOKING EAST AT NIGHT
Bodycolour
Inscribed ' This and three other views of Windsor were clean'd and repar'd for Sr. Wlm Parsons in the year - 1813 by his friend Jno. Milward of Artillery Place Finsbury Square' (verso to the mount)
39 x 56cm (15¼ x 22 in.)

Provenance:
The Collection of William Parsons (by 1813)

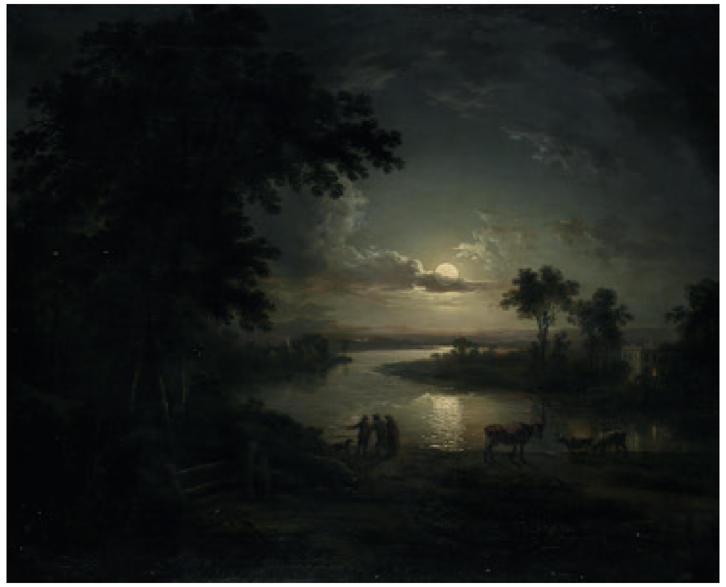
Another view of Windsor depicting Eton College, with the same inscription, was sold by John Mitchell Fine Paintings in January 2017

£3,000-5,000

187

ATTRIBUTED TO ABRAHAM PETHER (BRITISH 1756-1812)
MOONLIT LANDSCAPE
Oil on canvas
64 x 77cm (25 x 30¼ in.)

£800-1,200



187

188

LOMBARD SCHOOL (CIRCA 1720), FOLLOWER OF GIACOMO CERUTI

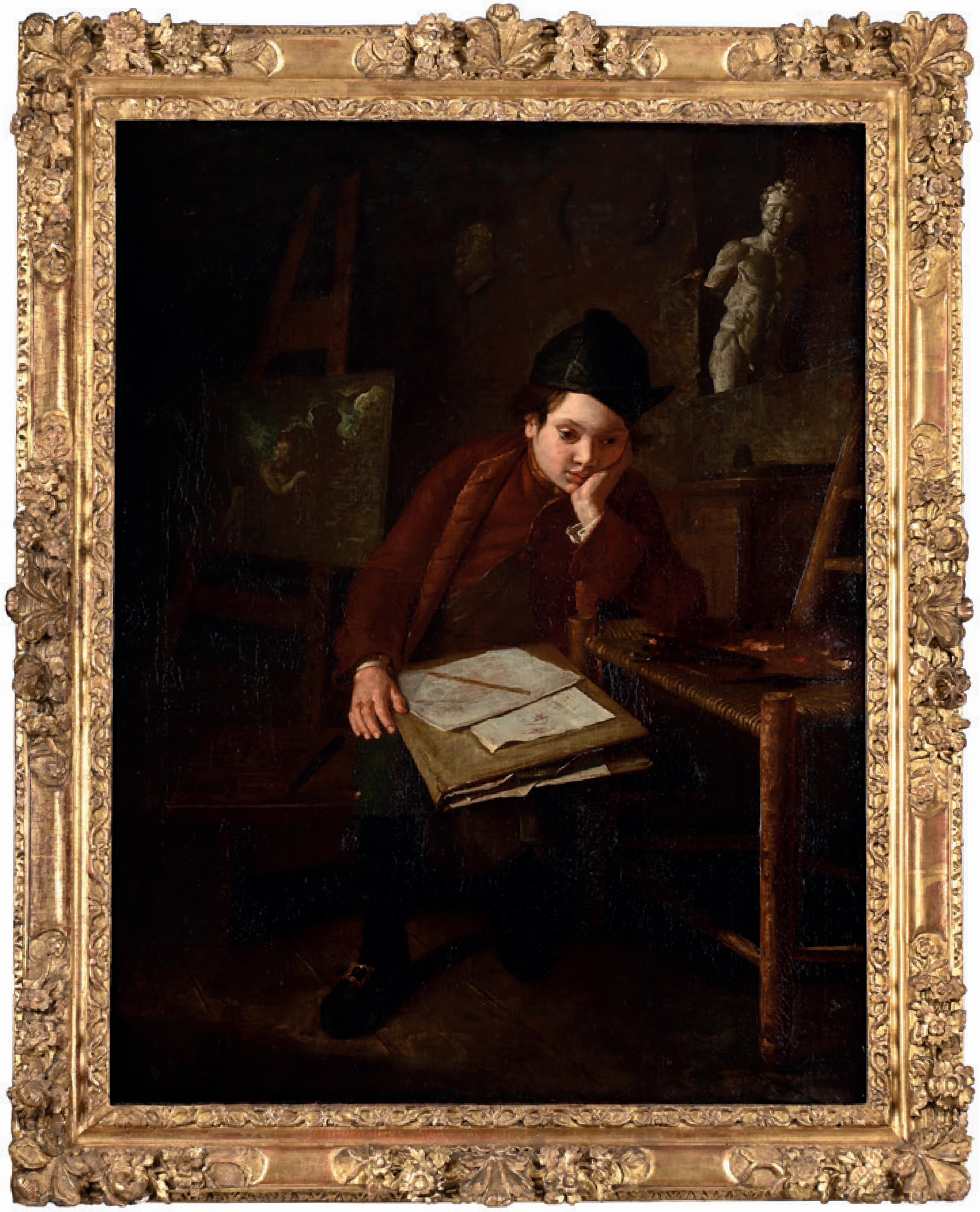
THE YOUNG DRAFTSMAN
Oil on canvas
110 x 83cm (43¼ x 32½ in.)

Provenance:
Sale, Piasa, *Tableaux Anciens*, 27 March 2000, lot 25, as 'Attributed to Charles François Hutin'
Sale, Christie's, New York, *Important Old Master Paintings Part I and Part II*, 15 April 2008, lot 26 (for $ 241,000)

The Lombard region is renowned for its rich tradition of genre scenes, a movement that emerged following the introduction of Flemish and Dutch paintings, including works by artists such as Joachim Beuckelaer and Pieter Aertsen, into prominent local collections. These innovative pieces quickly captivated local painters, among them Vincenzo Campi (1536-1591), who, employing irony and occasional mockery (as evidenced in works like *The Ricotta Eaters*), depicted the lower classes on large-scale canvases-an approach typically reserved for noble portraits or religious subjects. This genre painting tradition later evolved into a more dignified and realistic representation of everyday life, exemplified by artists such as Giacomo Ceruti (1698-1767). Ceruti's works portray the lower classes immersed in their daily routines, characterized not by the *altezzoso distacco* (haughty detachment) described by Roberto Longhi, but by *umana partecipazione* (human participation).

Such is the case of *The Young Artist*, where a young apprentice, attired simply in a brown coat and a crooked cap, pauses in his drawing practice, with a folder containing wrinkled sheets of paper and assorted sketches resting on his lap. While the surroundings are modest, the presence of a classical sculpture model on the shelf and the unfinished painting on the easel contribute to a portrayal that is both humble and intimate, offering an honest reflection of the artist's environment. The theme of the young artist was similarly explored by another important Lombard painter, Giuseppe Ghislandi, known as Fra Galgario (1655-1743), as exemplified in his *Portrait of a Young Painter* at the Accademia di Carrara in Bergamo.

£15,000-25,000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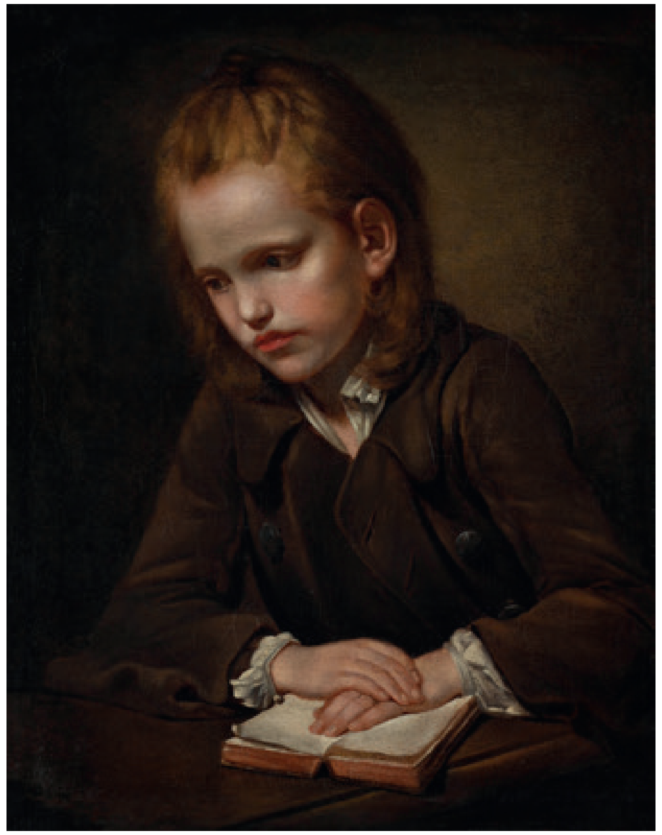


189

189

AFTER JEAN-BAPTISTE GREUZE

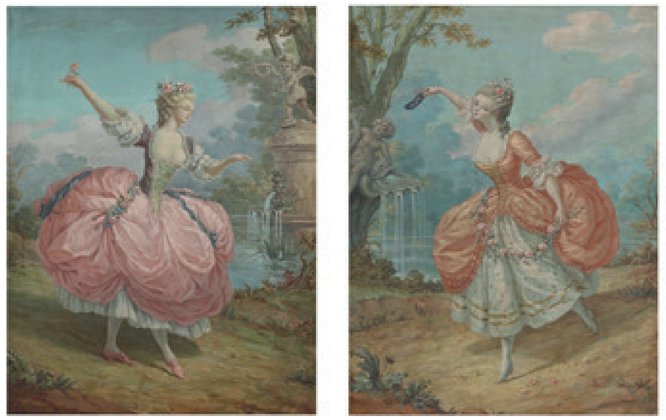
A BOY WITH A LESSON-BOOK

Oil on canvas

60 x 47cm (23½ x 18½ in.)

After the original painting from 1755-57 now in the National Galleries of Scotland NG 436, bequeathed by of Lady Murray of Henderland in 1861.

£800-1,200



190

190

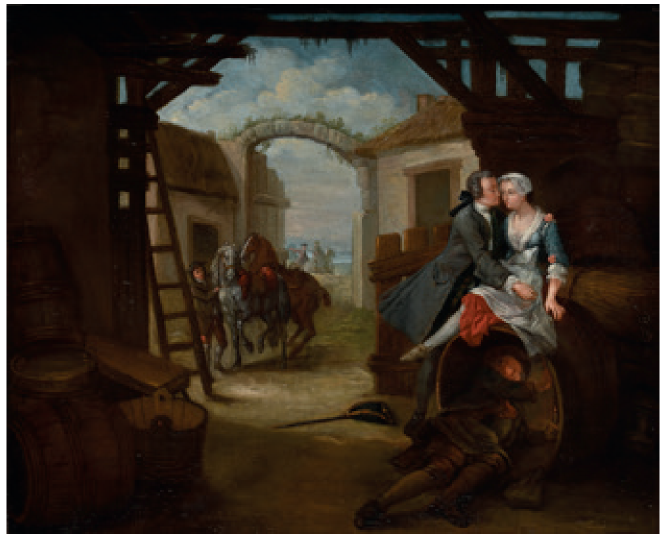
CIRCLE OF JEAN BAPTISTE LE PRINCE (FRENCH 1734-1781)

LADIES DANCING IN A GARDEN

Gouache, a pair

39 x 29cm (15¼ x 11¼ in.) (2)

£800-1,200



191

191

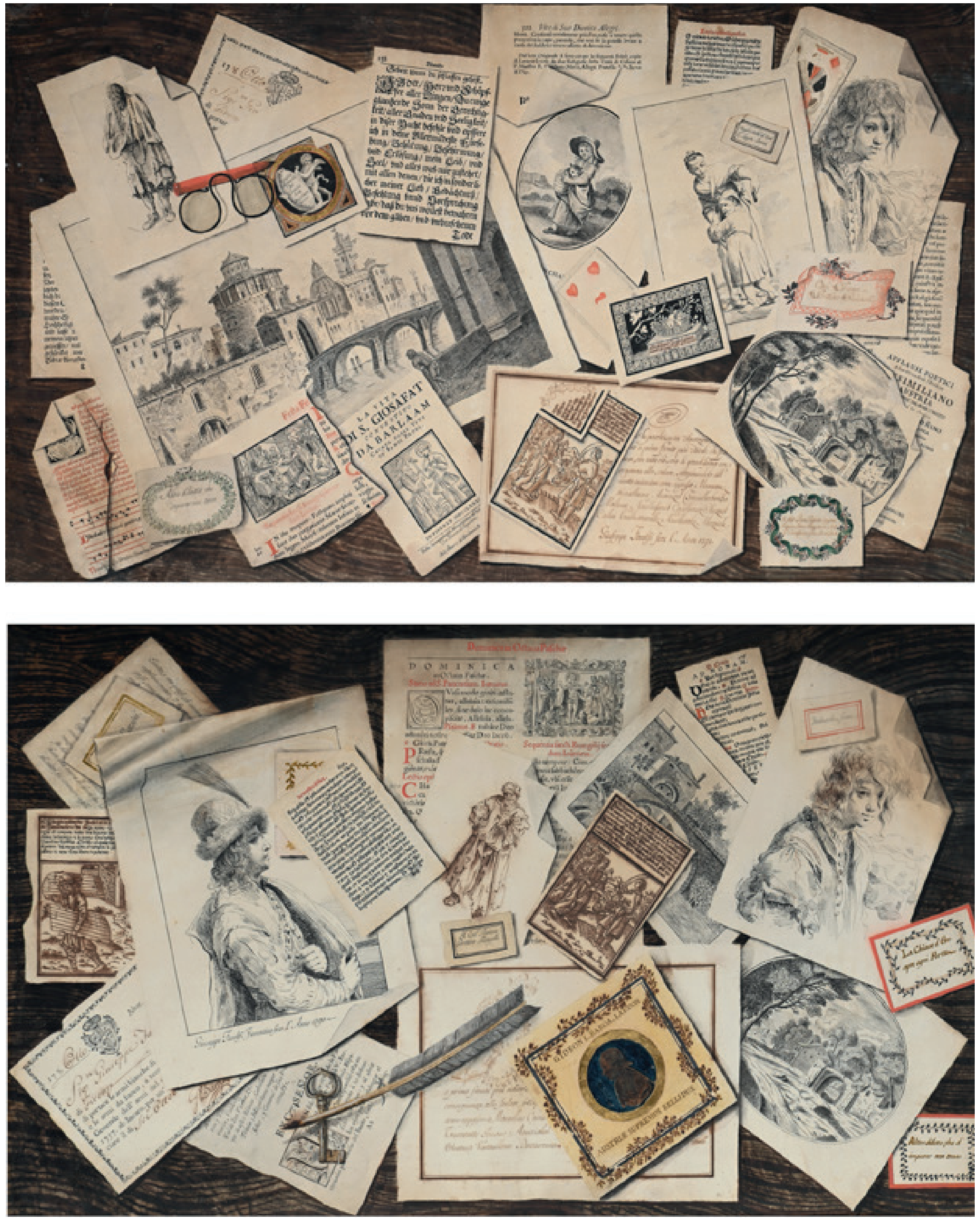
FOLLOWER OF WILLIAM HOGARTH

A COUPLE AT THE COOPER'S

Oil on canvas

48.5 x 59.5cm (19 x 23¼ in.)

£1,000-1,500



192

192

GIUSEPPE FAROLFI (ITALIAN LATE 18TH CENTURY)

TWO TROMPE L'OEIL WITH PRINTS, DRAWINGS, AND OTHER OBJECTS

Black chalk, pen, gold paint, and watercolour, a pair

The first signed and dated '1790' (lower left); the other signed and dated '1791' (lower left)

Each 51 x 88.5cm (20 x 34¾ in.) (2)

£3,000-5,000

193

THOMAS HICKEY (IRISH 1741-1824)

PORTRAIT OF A YOUNG BOY WITH HIS AYAH

Oil on canvas

136.5 x 167.5cm (53½ x 65¾ in.)

Provenance:

Possibly Lane Fine Art, London

Sale, Christie's, London, 23 June 1978, lot 91 (as *A Naked Child with Ayah* by Sir Robert Ker Porter)

Private Collection (acquired from the above sale)

Sale, Sotheby's, London, 12 July 1989, lot 97 (as *A Young Boy with his Ayah* by Thomas Hickey)

Sale, Christie's, London, 17 June 1998, lot 129, (as *Portrait of a Boy on a Bed with his Ayah drawing a curtain* by Thomas Hickey)

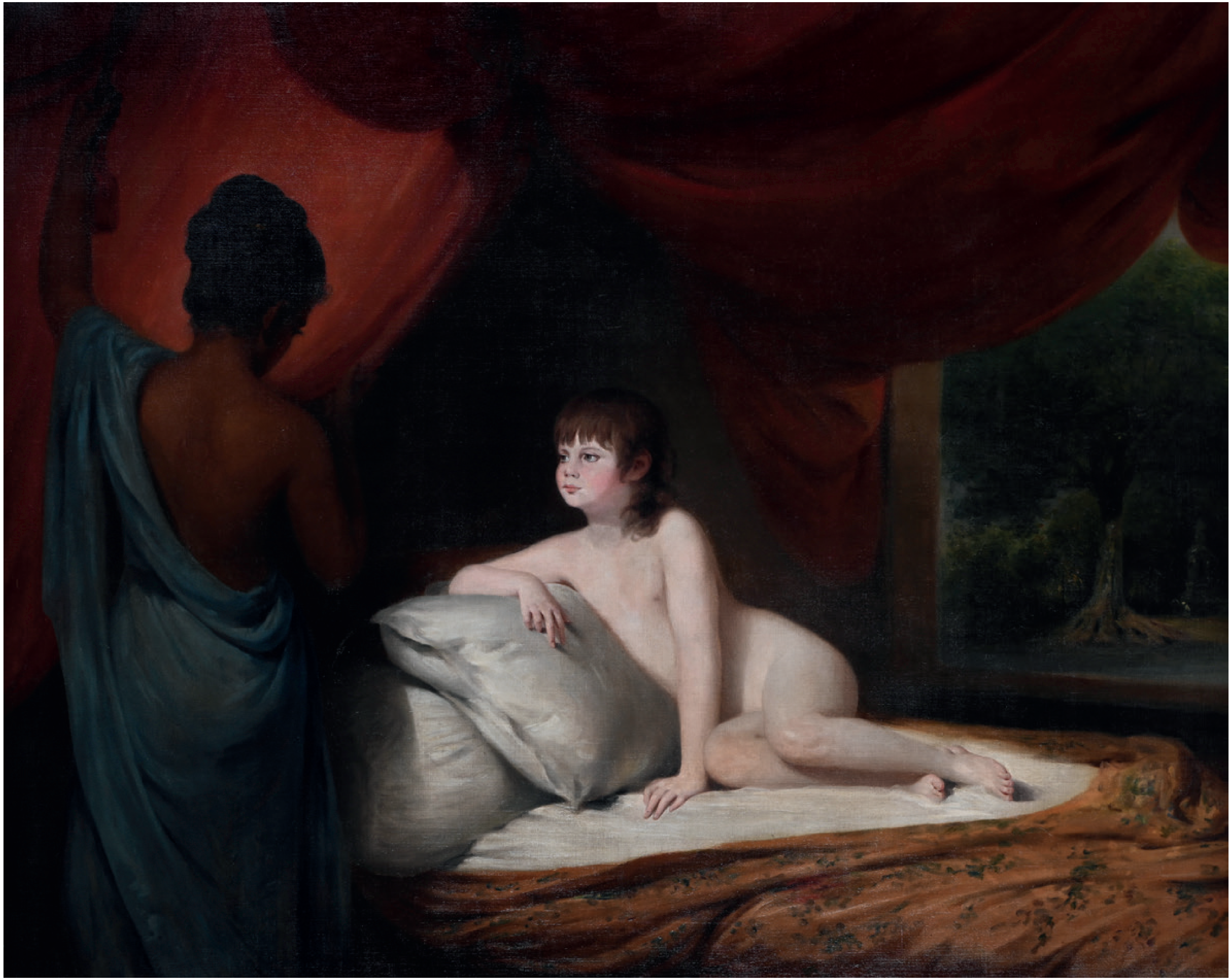
Sale, Christie's, London, *The Brian Juhos Collection from a domaine in Southern France*, 1 May 2013, lot 100 (as Attributed to Thomas Hickey)

Private Collection, Uk

An ayah was employed to look after the women and children of an Anglo-Indian household. Along with other servants, they often provided the only companionship for children. By the age of ten, most children were sent back home for schooling.

Thomas Hickey was one of the few British artists to reside in India more or less permanently. Between 1780, when Hickey first left England for India at the age of 39, and his death in India, aged 83 in 1824, only 11 years were spent outside the country, three of which were spent accompanying Lord Macartney's expedition to China as official portrait painter. While in India, Hickey painted other portraits of Europeans with their Indian servants.

£30,000-50,000



193

194

FOLLOWER OF SHEIKH MUHAMMAD AMIR OF KARRAYA (CIRCA 1830-40)

CONTRACT: A FLEA-BITTEN ARAB STALLION
Pencil, ink and watercolour Black lower border and plain margin with the horse's name, 'CONTRACT' (lower centre)
36 x 50cm (14 x 19½ in.)
Unframed

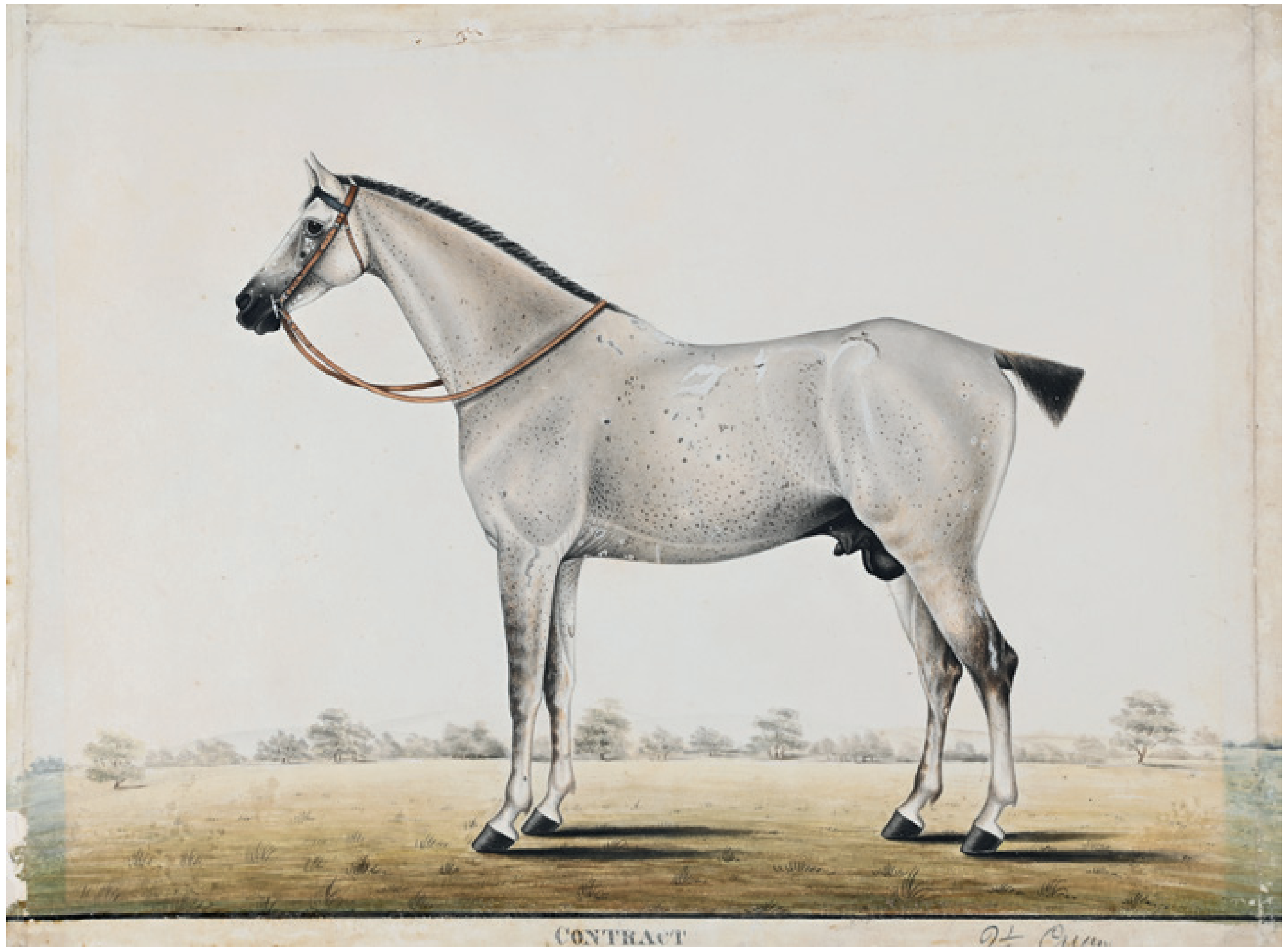
The high level of draughtsmanship and fine details of this portrait of a grey stallion are closely comparable to the work of the Calcutta artist Sheikh Muhammad Amir of Karraya (fl. 1830s-40s). In particular it is comparable to another painting of a flea-bitten grey stallion dated circa 1845, now in the British Library (Add. Or. 489; illustrated in William Dalrymple (ed.), *Forgotten Masters: Indian Painting for the East India Company*, London, 2021, no.69, p.129).

Like the British Library example, the present painting exhibits a high level of draughtsmanship. Of the artists working for British patrons in Calcutta in the 19th century, Sheikh Amir of Karraya was one of the most talented and original as well as prolific (Mildred Archer, *Company Drawings in the India Office Library*, London, 1972, p.76).

Sheikh Muhammad Amir was particularly talented at producing portraits of horses in the style of the Victorian equestrian portraits fashionable in England. This demand is evidenced by the number of works attributed to the School of Sheikh Muhammad Amir in Calcutta as well as works by artists in other centres such as the painter Mummoo in Lucknow (a group of paintings of polo ponies by Mummoo was sold Christie's, 21 September 2000, lot 336).

Another similar painting of a grey racehorse and groom signed Sheikh Muhammad Amir was sold at Christie's, 5 October 2010, lot 386 and a large study of a black bear attributed to the same artist sold 1 April 2021, lot 72.

£10,000-15,000



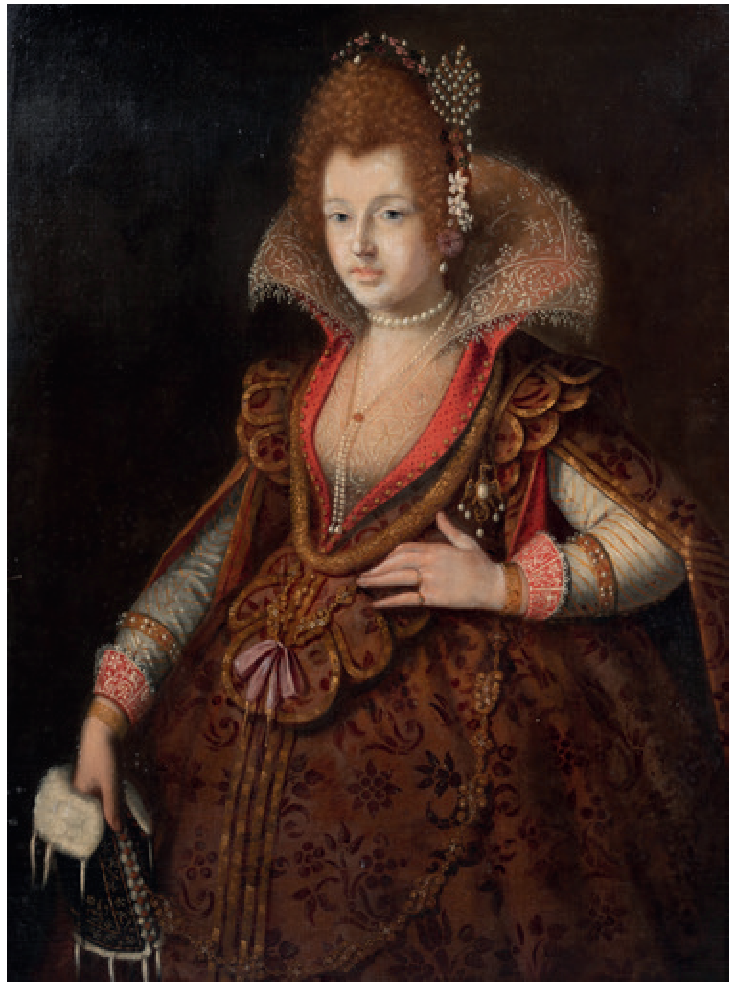
194

PICTURES FROM A COUNTRY HOUSE COLLECTION
LOTS 195-207

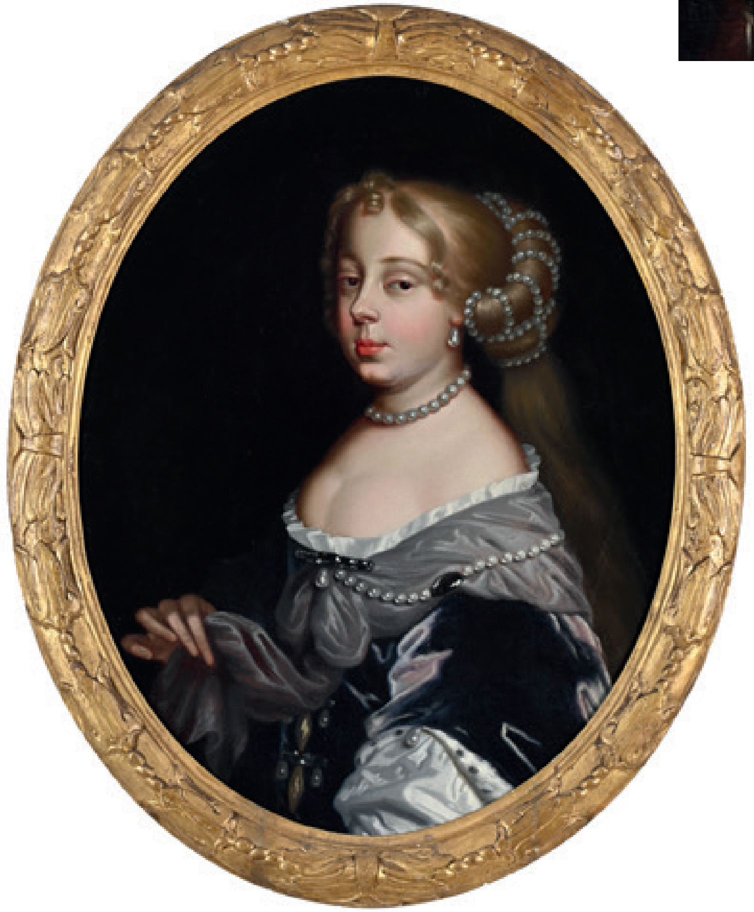
195
FOLLOWER OF JUSTUS SUSTERMANS
PORTRAIT OF A LADY
Oil on canvas
112 x 84cm (44 x 33 in.)

Provenance:
Probably Audley End House, Essex
Sale, Christie's, London, 1 June 1962, lot 70
Sale, Cheffins, Cambridge, *The Fine Art Sale*, 25 September 2008, lot 534 (as Circle of Justus Sustermans)

£3,000-5,000



195



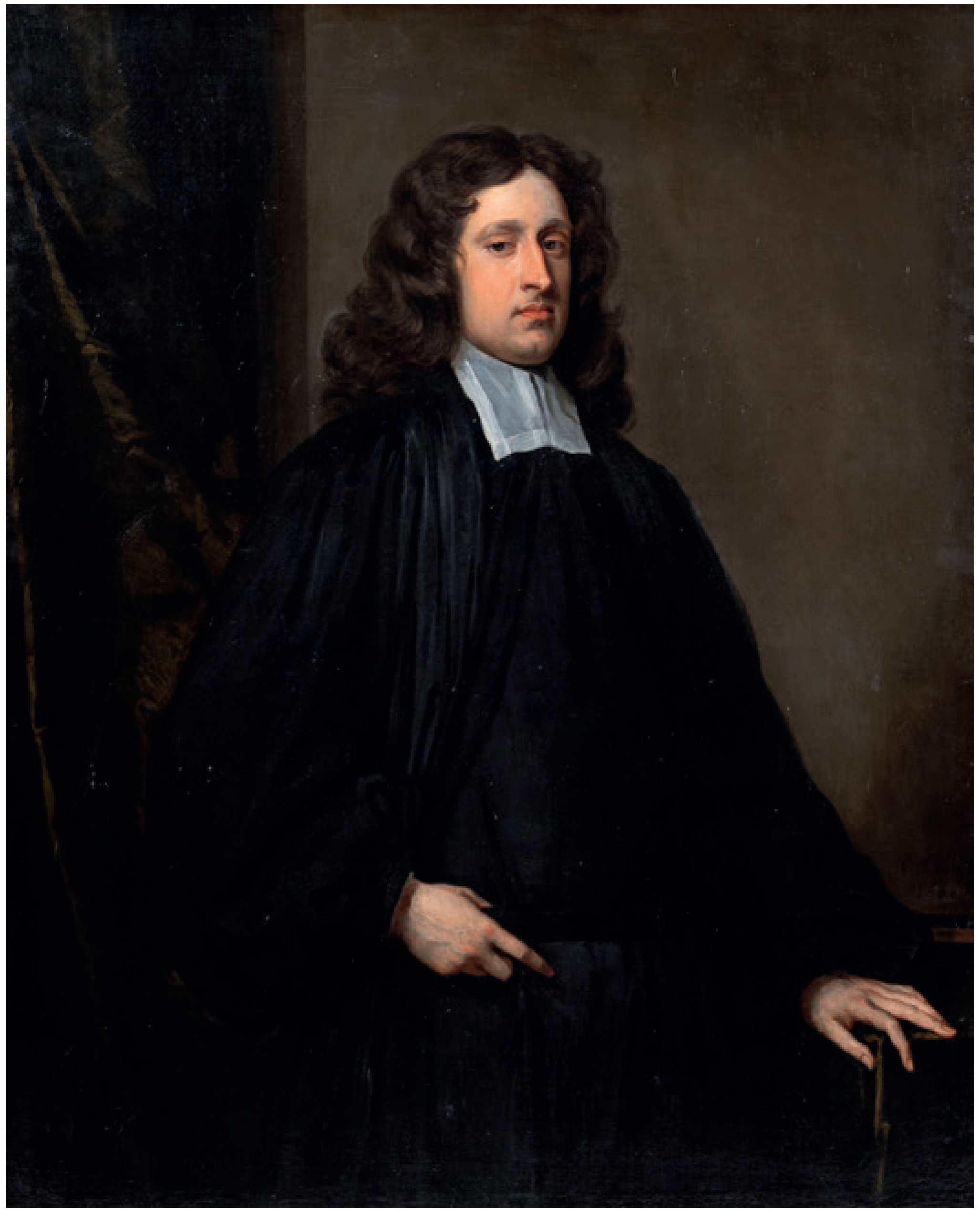
196

196
FOLLOWER OF SIR PETER LELY
PORTRAIT OF A LADY, TRADITIONALLY IDENTIFIED AS ELIZABETH WILMOT, NEE MALET, (1651-1681), COUNTESS OF ROCHESTER
Oil on canvas, oval
75 x 56cm (29½ x 22 in.)

Provenance:
Probably The Rt Hon. Viscount Bolingbroke, Lydiard Park, Wiltshire

Probably his sale, Christie's, London 10th December 1943, lot 55 (as W. Wissing, Countess of Rochester, one of a pair)
The sitter bears a strong similarity to Barbara Villiers, (1641-1709), Countess of Castlemaine and Duchess of Cleveland

£2,000-3,000



197

197

SIR GODFREY KNELLER (BRITISH 1646-1721)

PORTRAIT OF THE EARL OF JERSEY

Oil on canvas

Signed and dated '1688' (lower right)

126 x 101cm (49½ x 39¾ in.)

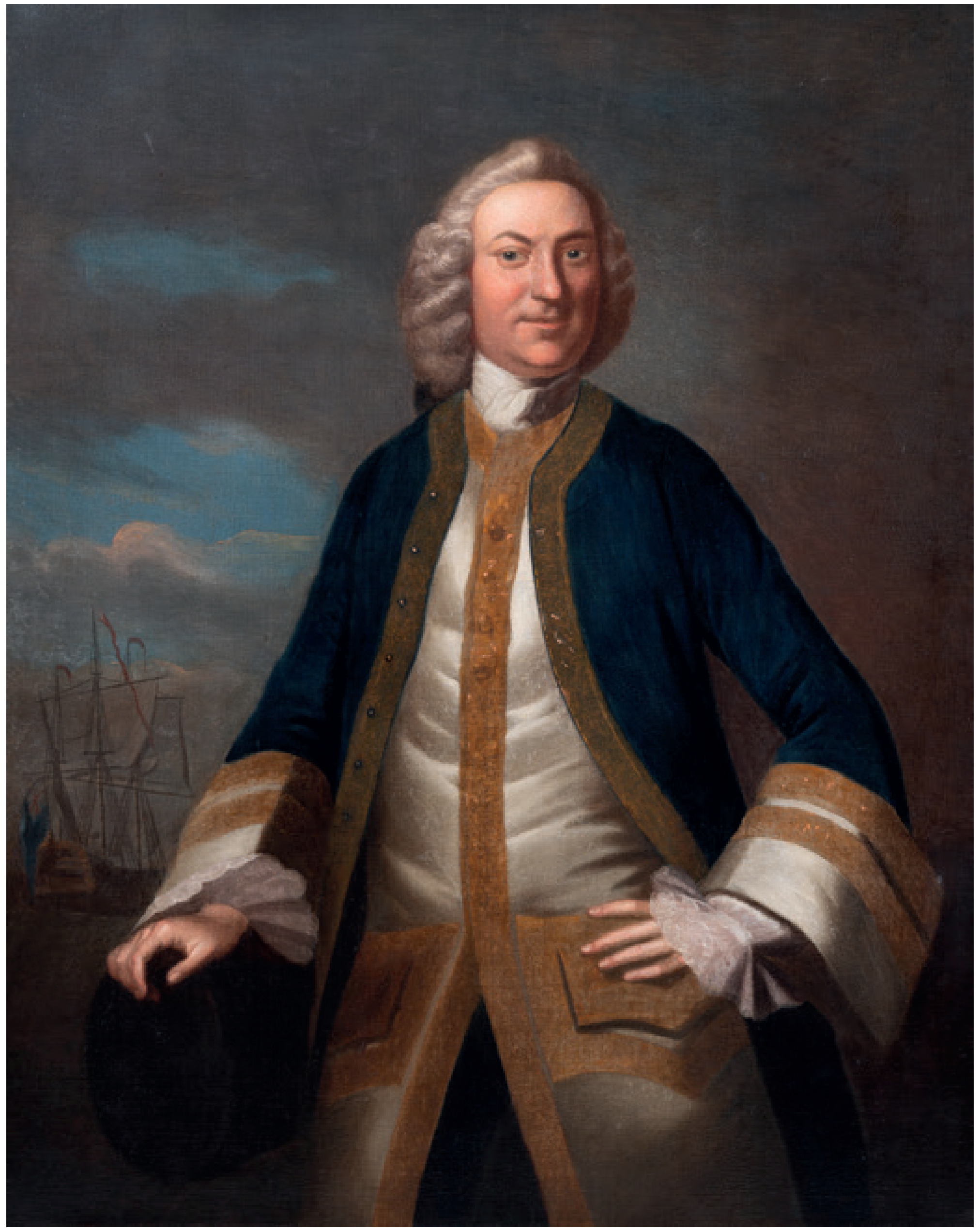
Provenance:

The Collection of H. W. Keil Ltd, Tudor House, Broadway

Sale, Sotheby's, London, *The Keil Sale*, 22 July 2004, lot 393 (part lot)

Purchased from Wilkinson's Auctioneers in 2010, sale unknown

£4,000-6,000



198

198

ATTRIBUTED TO JOHN II WOLLASTON (BRITISH ACTIVE 1736-1775)

PORTRAIT OF A GENTLEMAN TRADITIONALLY IDENTIFIED AS CAPTAIN THOMAS LAKE

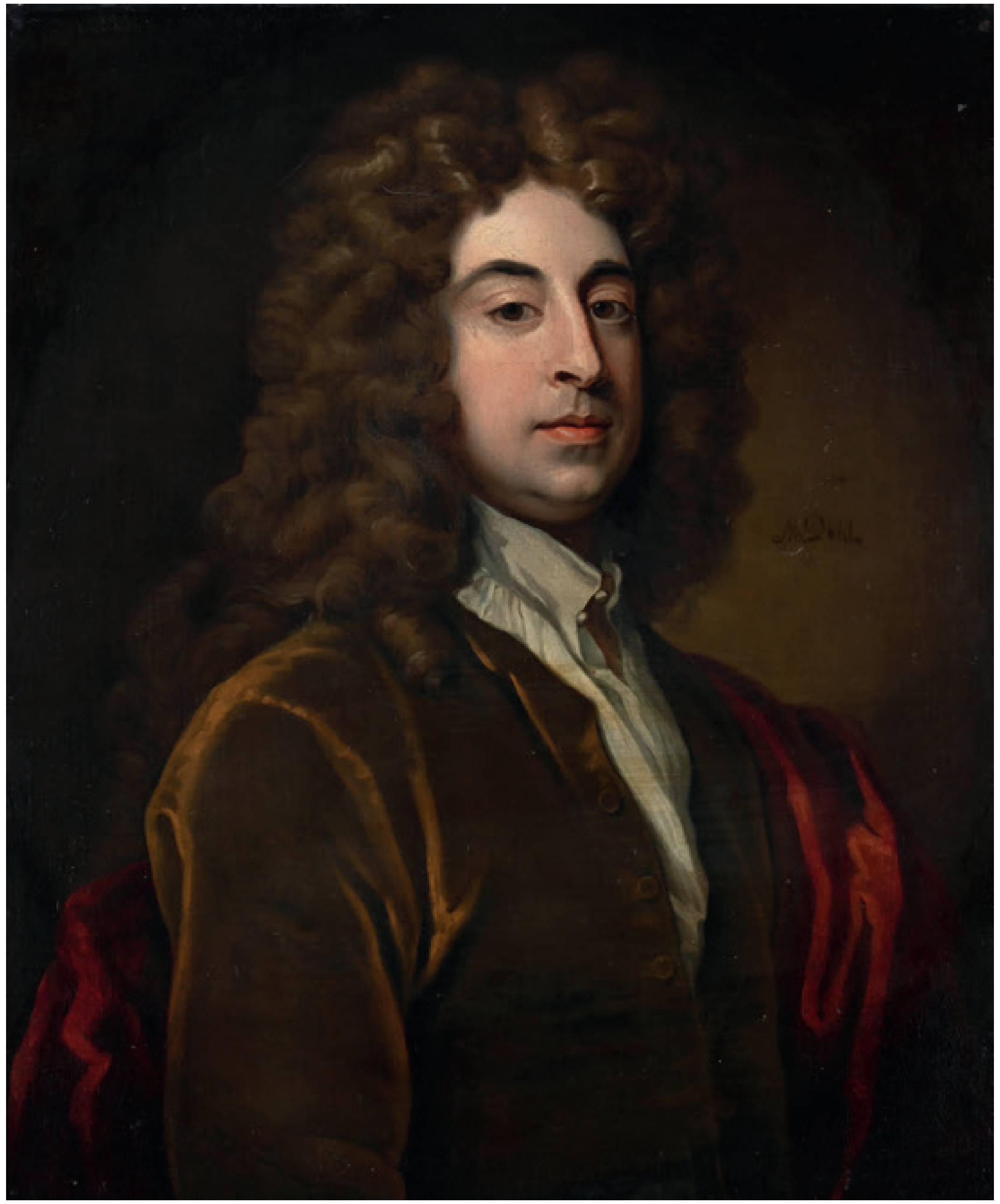
Oil on canvas

127 x 103cm (50 x 40½ in.)

Provenance:

Sale, Christie's London, *London Loving - Wilton Crescent, Belgravia and Avenue Road, Regents Park*, 26 October 2011, lot 1299 (as Follower of Thomas Hudson)

£3,000-5,000



199

199

MICHAEL DAHL (SWEDISH 1656-1743)
PORTRAIT OF CHARLES DARTIQUENAVE
Oil on canvas
Signed (centre right)
76 x 63cm (29¾ x 24¾ in.)

Provenance:
Swedish private collection
Sale Stockholms Auktionsverk, November 1973, lot 375

Charles Dartiquenave, also known as Charles Darteneuf (circa 1664-1737) was an English epicure and courtier. He was rumoured to be the illegitimate child of Charles II. He was a member of the Kit-Cat Club. He was connected with many prominent men in politics and London society, and was noted for his keen wit and love of fine food. His friend, the writer Jonathan Swift, described him as 'the greatest punner of this town next to myself' and 'the man who knows everything, and that everybody knows'.

The National Portrait Gallery in London holds a portrait of him by Sir Godfrey Kneller, as well as several copies.

There is a letter on the reverse of the picture from Wilhelm Nisser (1897-1961), Associate Professor of Art History at the University of Uppsala, Sweden, who wrote a dissertation on Michael Dahl and the Contemporary Swedish School of Painting in England.

£3,000-5,000

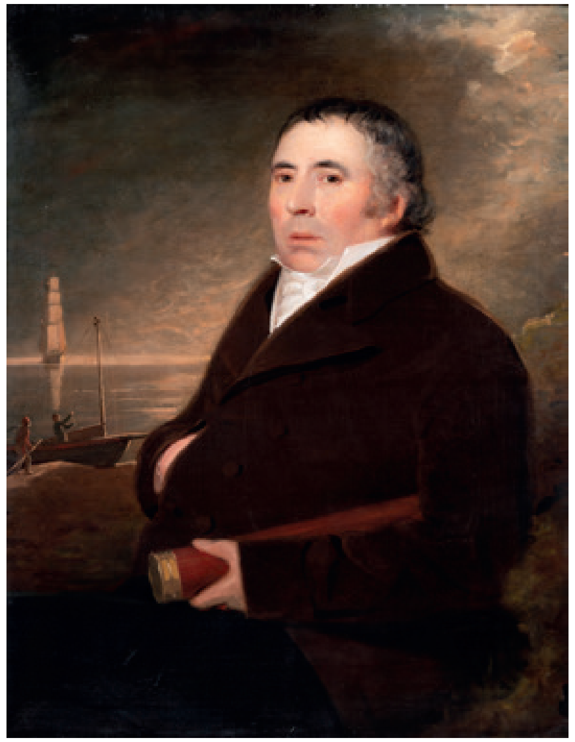
200

ENGLISH SCHOOL (EARLY 19TH CENTURY)
PORTRAIT OF A GENTLEMAN, POSSIBLY A SHIPOWNER, HOLDING A TELESCOPE
Oil on canvas
91 x 74.1cm (35¾ x 29 in.)

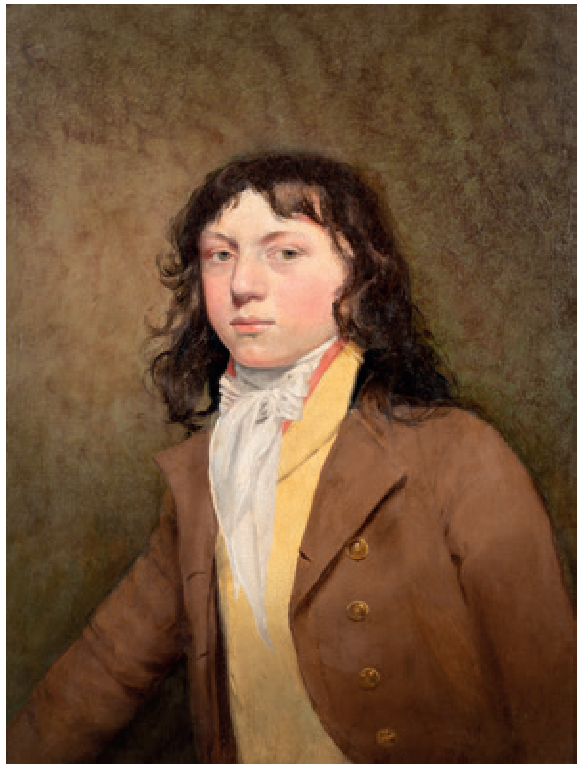
Provenance:
Sale, Sotheby's, London, 13-20 September, lot 109

An old exhibition label on the reverse of the canvas identifies the sitter as the admiral Sir Alexander Inglis Cochrane (1758-1832), a senior Royal Navy commander during the Napoleonic Wars.

£1,500-2,000



200



201

201

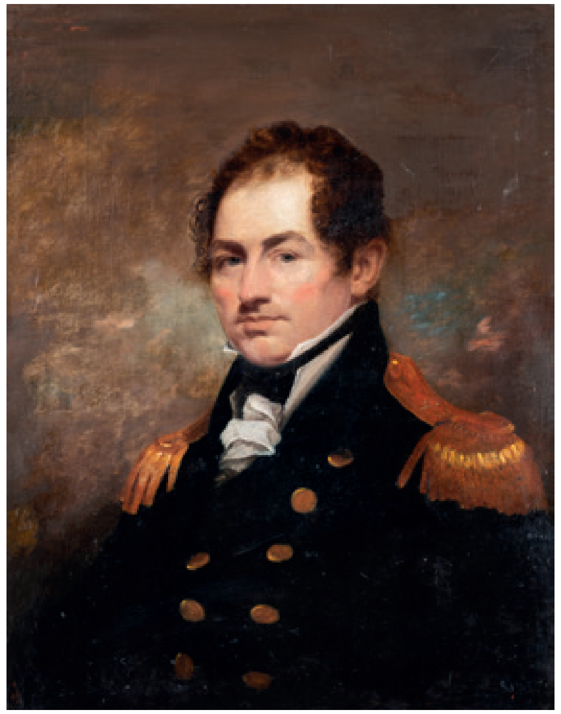
FOLLOWER OF JOHN OPIE
PORTRAIT OF A BOY IN A BROWN COAT
Oil on canvas
73 x 56cm (28½ x 22 in.)

£2,000-3,000

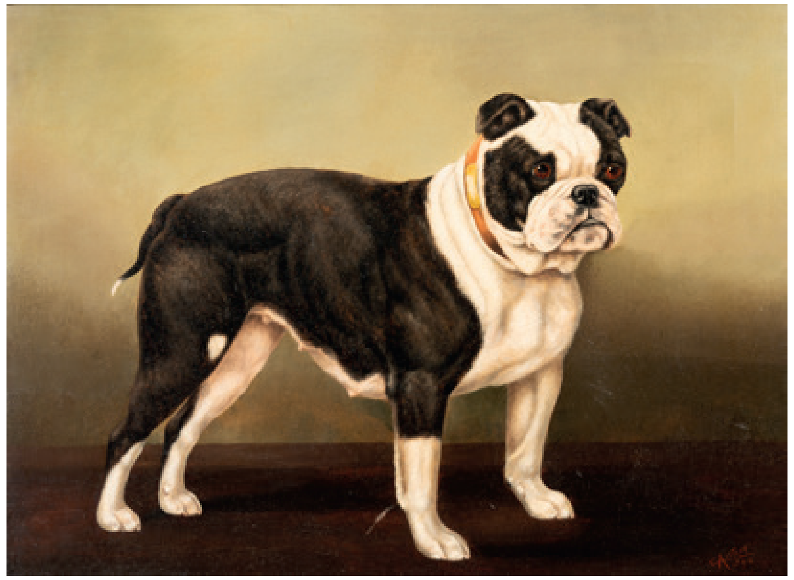
202

FOLLOWER OF WILLIAM BEECHEY
PORTRAIT OF AN ADMIRAL
Oil on canvas
76 x 60cm (29¾ x 23½ in.)

£1,500-2,000



202



203

203

EDWARD AISTROP (BRITISH FL. 1880-1920)
'MISCHIEF' A BULL BITCH
Oil on canvas
Signed and dated '1896' (lower right)
51 x 69cm (20 x 27 in.)

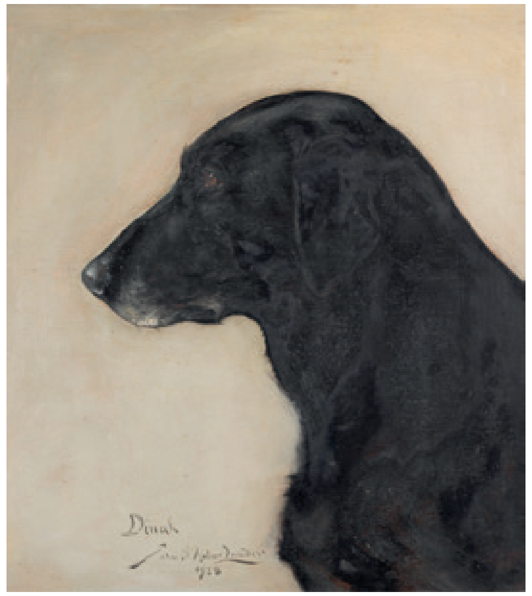
Provenance:
Walter Jefferies Collection
Iona Antiques, London

£1,500-2,000

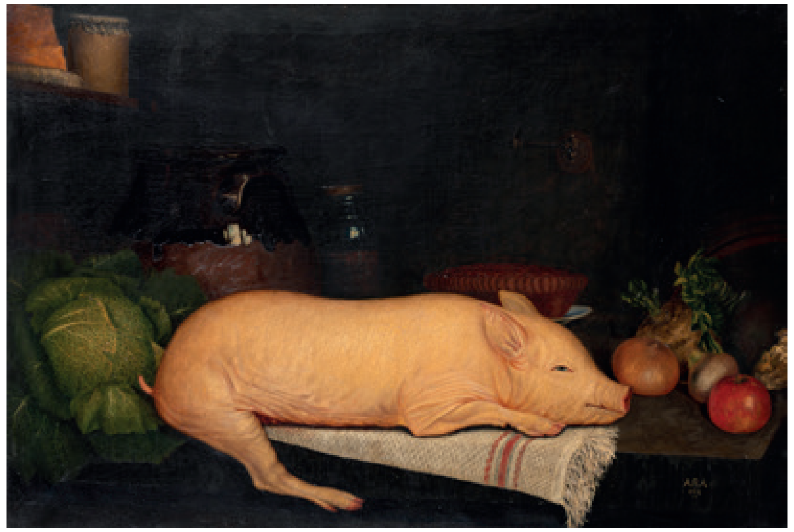
204

JOHN SAINT-HELIER LANDER (BRITISH 1868-1944)
DINAH, A BLACK LABRADOR
Oil on board
Signed, titled and dated '1928' (lower centre)
46 x 41.5cm (18 x 16¼ in.)

£600-800



204



205

205

A. R. AUSTIN (BRITISH 19TH CENTURY)
A PIG IN A LARDER
Oil on canvas
Initialed and dated '1880' (lower right); signed and dated (verso)
61 x 90cm (24 x 35¼ in.)

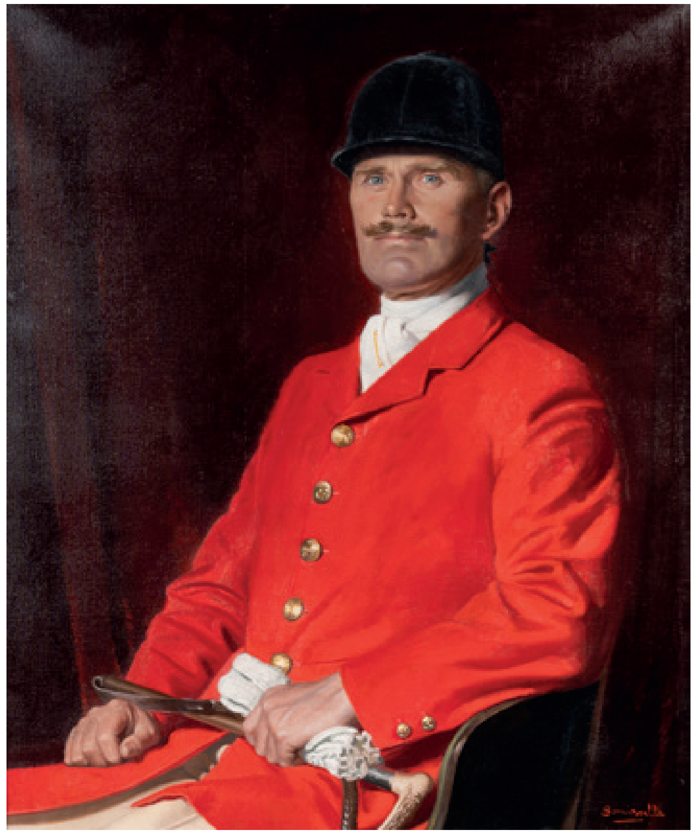
£1,500-2,000

206

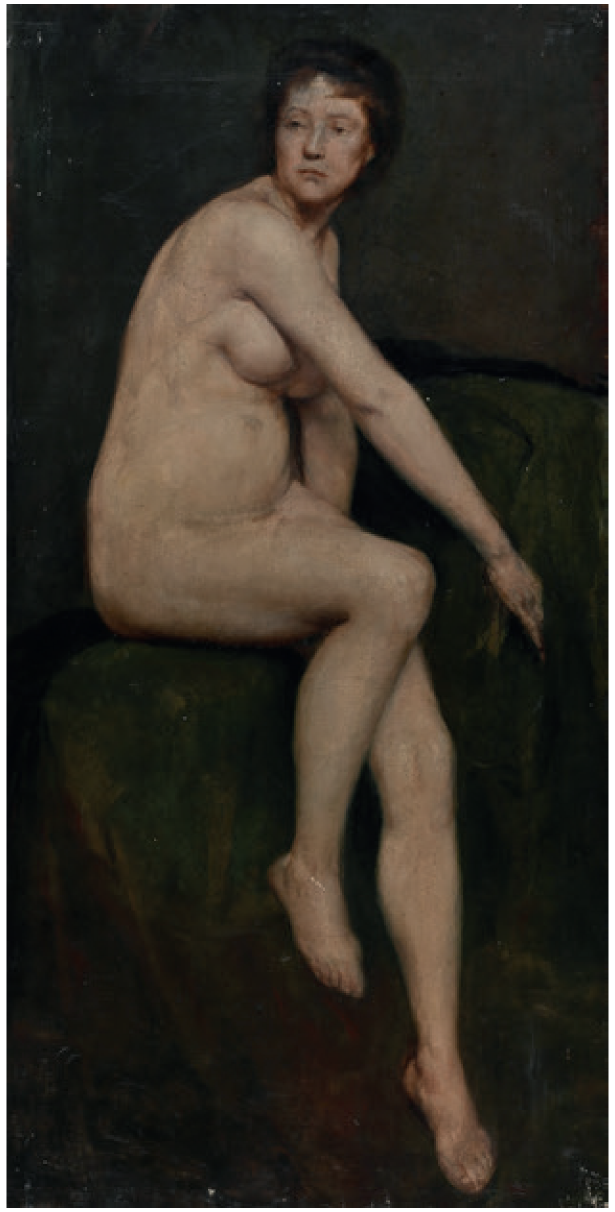
HOWARD SOMERVILLE (BRITISH 1873-1952)
PORTRAIT OF COL. H.D. ROBERTS, M.C., T.D. JOINT MASTER OF THE SURREY UNION HUNT (1939-1945)
Oil on canvas
Signed (lower right)
90 x 75cm (35¼ x 29½ in.)

Exhibited:
Royal Society of Portrait Painters (according to label on verso)

£1,000-1,500



206

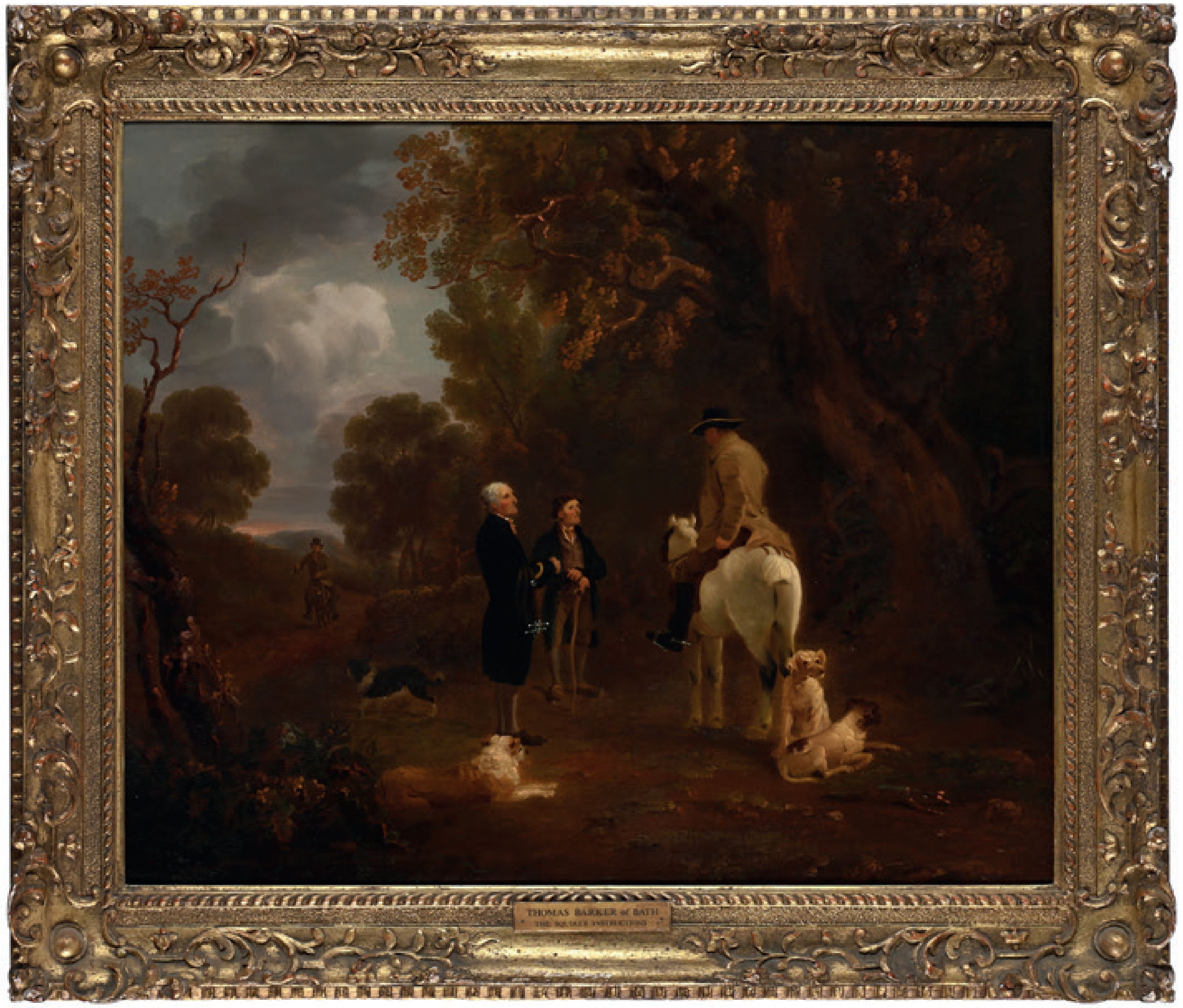


207

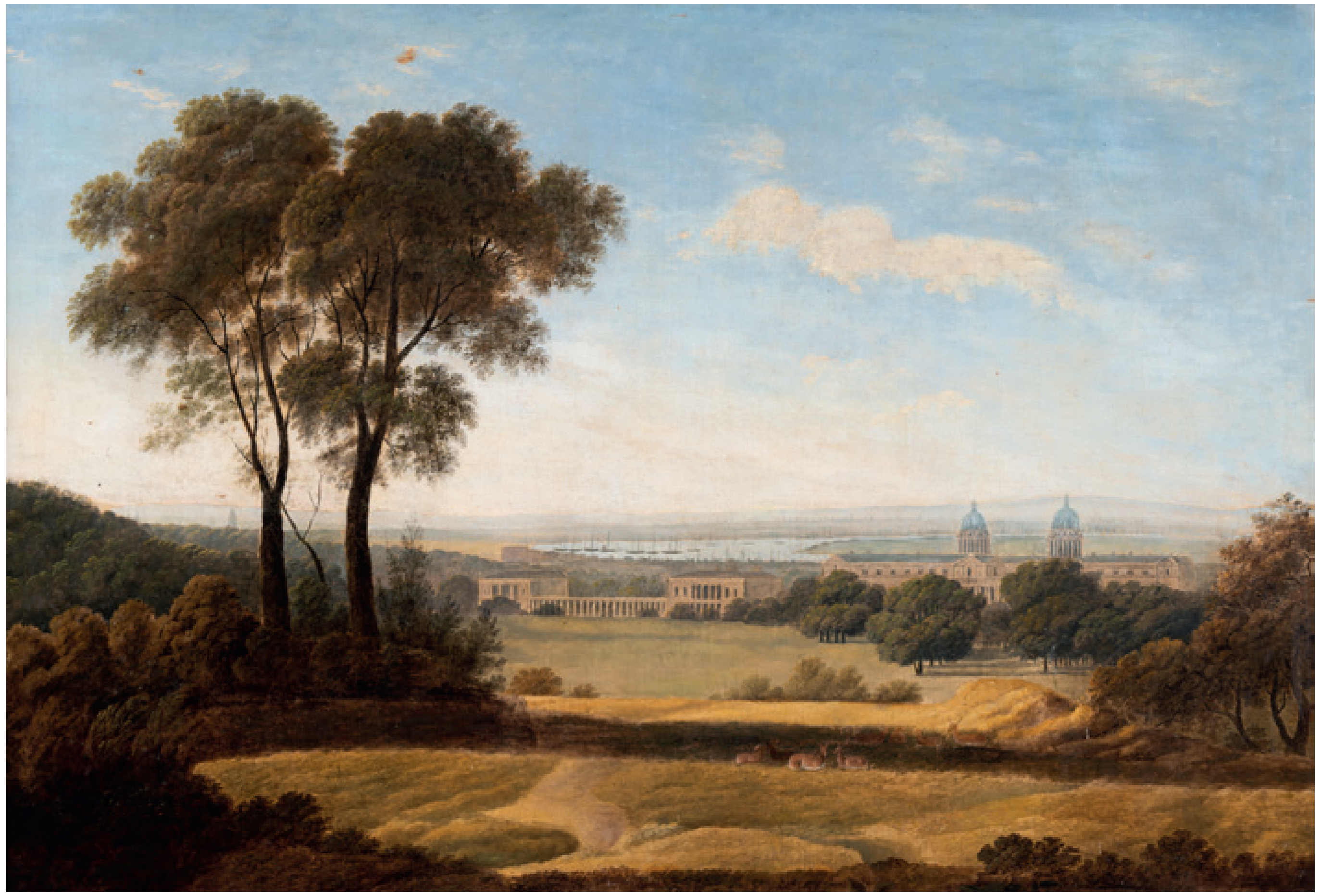
207

ANGLO FRENCH SCHOOL (EARLY 20TH CENTURY)
A FEMALE NUDE, A LIFE STUDY
Oil on canvas
81.2 x 40.6cm (31¾ x 15 in.)
Unframed

£700-1,000



208



209

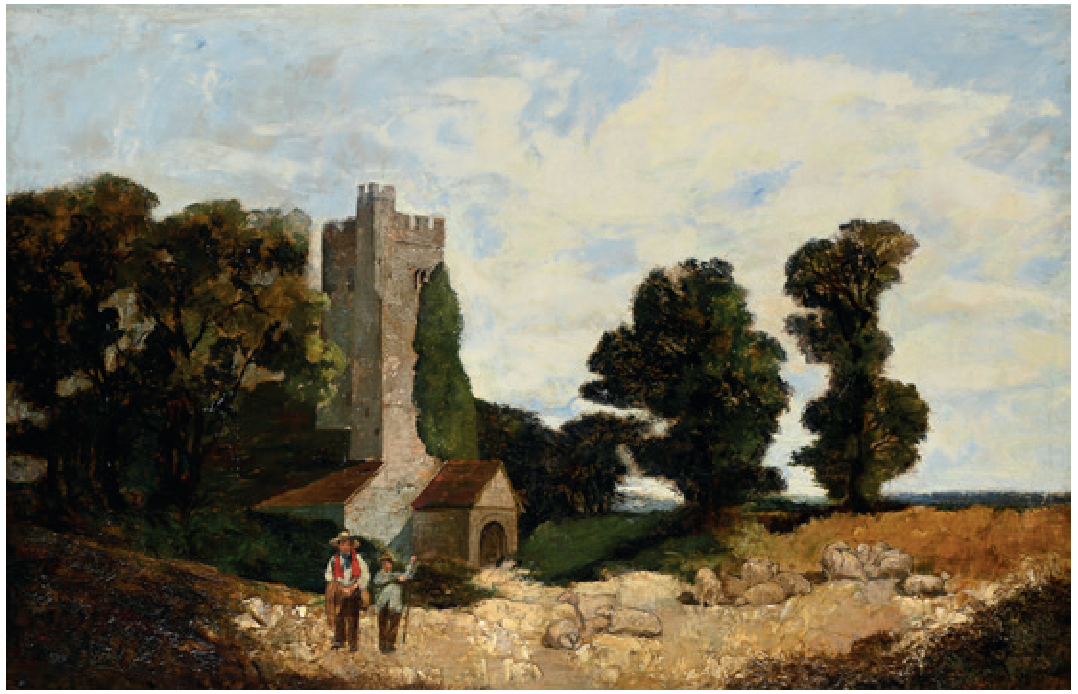
208
THOMAS BARKER OF BATH (BRITISH 1769-1847)
THE SQUIRE'S INSTRUCTIONS, A MEETING ON THE EDGE OF A WOOD
Oil on canvas
61.5 x 74.25cm (24 x 29 in.)

This scene is characteristic of Barker of Bath's interest in rural scenes peopled by workers and squires, a theme he popularised throughout his career and which brought him much commercial success. It also reflects his study of Dutch 17th century painting, combining the themes of landscape and genre in a happy fusion of romanticised social commentary. Many of these subjects were translated into engravings or even transferred onto china, such was their popularity. But Barker also travelled to Italy from 1790-93, sponsored by his patron Charles Spackman, where his study of Italian masters contributed to some outstanding scenes of bandits and locals dancing beside classical ruins. He exhibited at the Royal Academy between 1791 and 1829, and held a stand-alone show in 1797. It was the rural scenes that brought him the greatest acclaim, however, though his later work included a *Trial of Queen Caroline* of 1791, and an ambitious historical painting *The Inroad of the Turks upon Schio* of 1825.

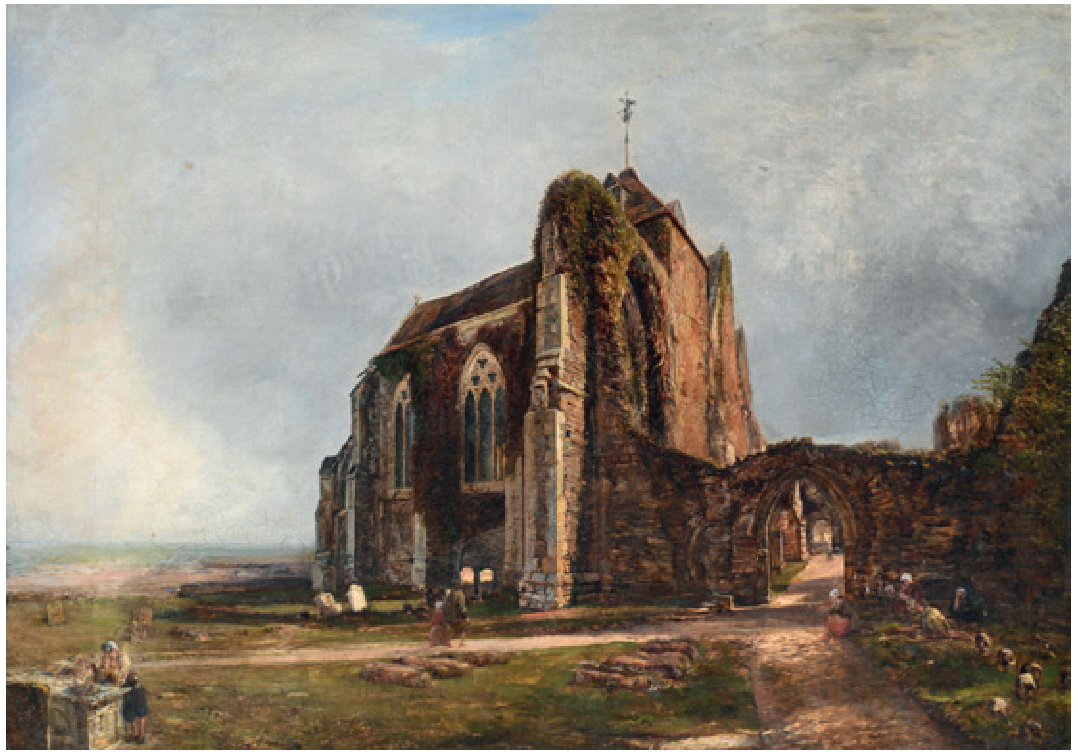
£6,000-8,000

209
CIRCLE OF WILLIAM HAVEL (BRITISH 1782-1857)
A VIEW OF THE QUEEN'S HOUSE AND THE GREENWICH HOSPITAL FROM GREENWICH PARK, CITY OF LONDON BEYOND
Oil on canvas
87 x 126cm (34¼ x 49½ in.)

£4,000-6,000



210



211

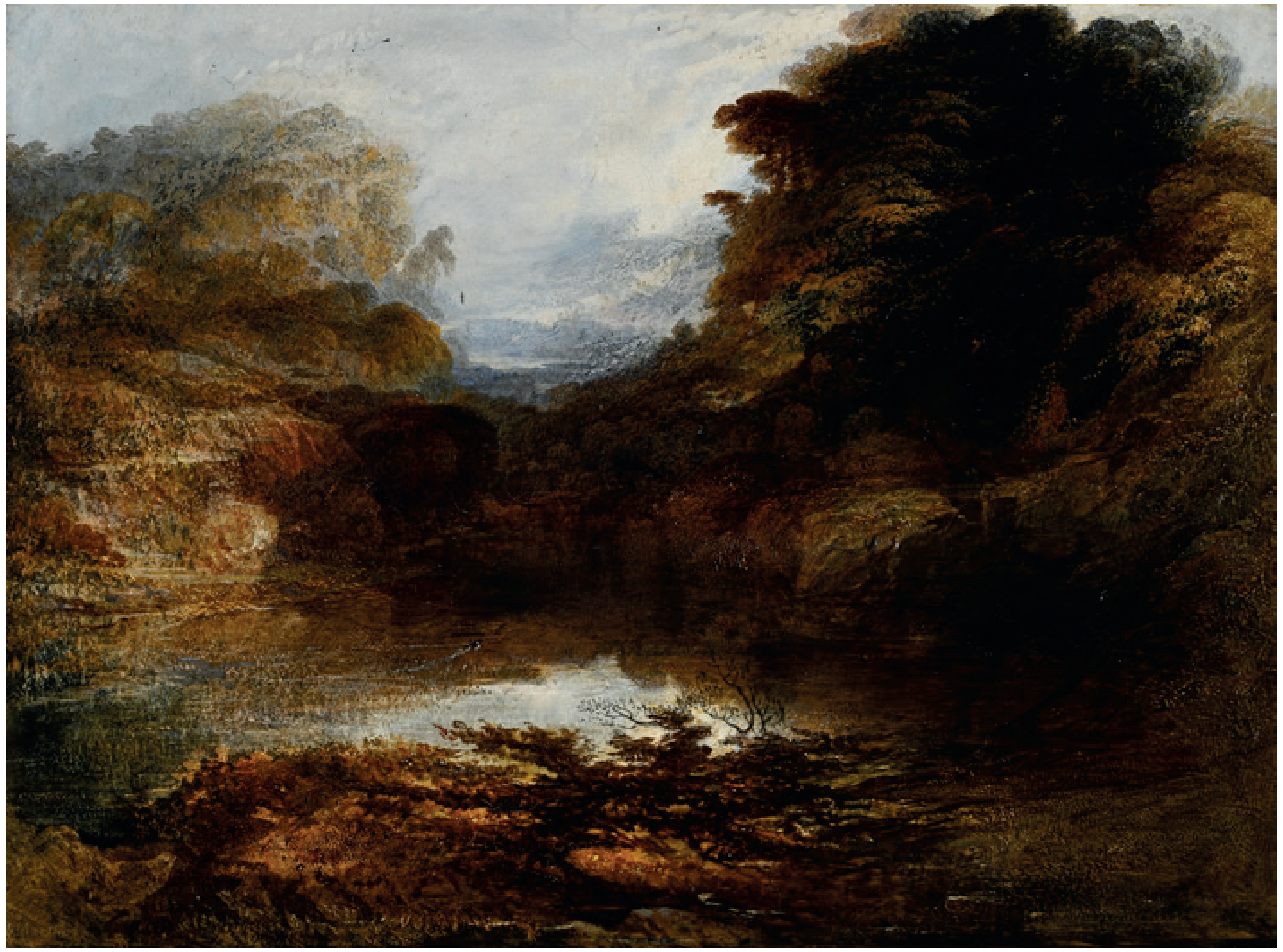
210
WILLIAM JAMES MULLER (BRITISH 1812-1845)
FIGURES AND SHEEP OUTSIDE A CHURCH IN A LANDSCAPE
Oil on canvas
80 x 123cm (31¼ x 48¼ in.)

£1,000-2,000

211
HENRY MARK ANTHONY (BRITISH 1817-1886)
THE CHURCH OF ST THOMAS THE MARTYR, WINCHELSEA
Oil on canvas
Signed (lower right)
84 x 115cm (33 x 45¼ in.)

£1,500-2,000

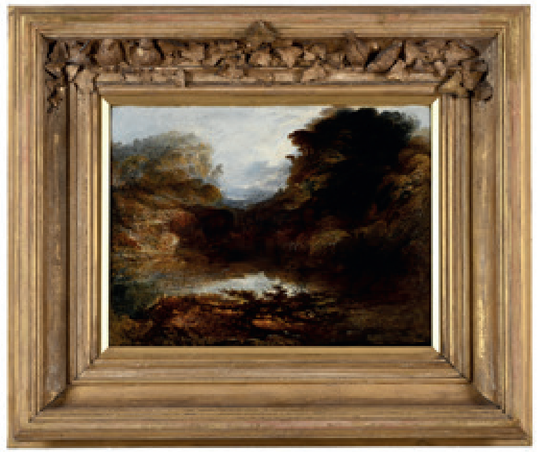
212 (no lot)



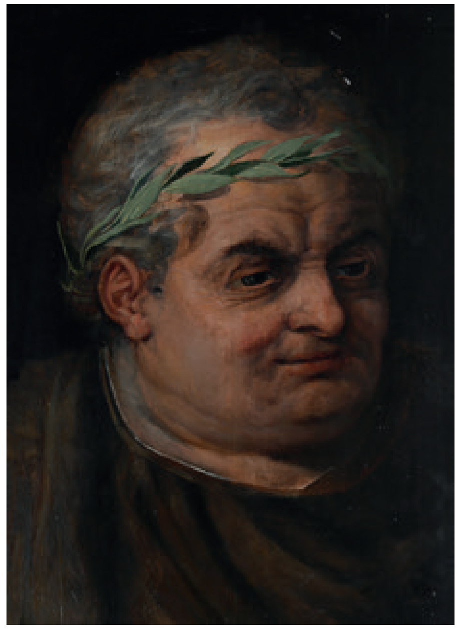
213

213
JOHN MARTIN (BRITISH 1789-1854)
THE TARN
Oil on board
Signed (lower left); Signed, titled and numbered '6' (to applied label verso)
34 x 45cm (13¼ x 17½ in.)

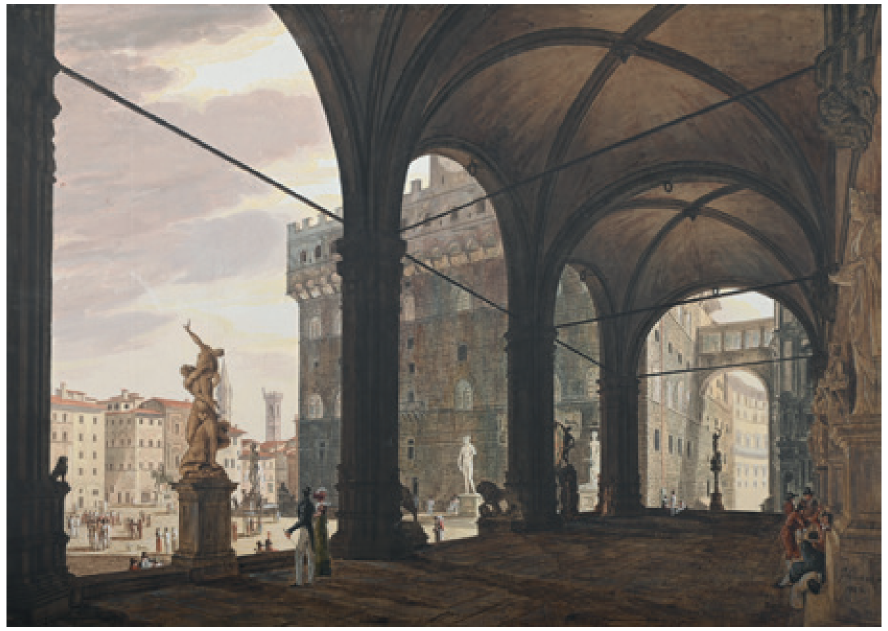
£5,000-7,000



213 (frame detail)



214



215

214
ITALIAN SCHOOL
(LATE 18TH/ EARLY 19TH CENTURY)
PORTRAIT OF CAESAR VITELLIUS
Oil on panel
45.5 x 33cm (17¾ x 12 in.)

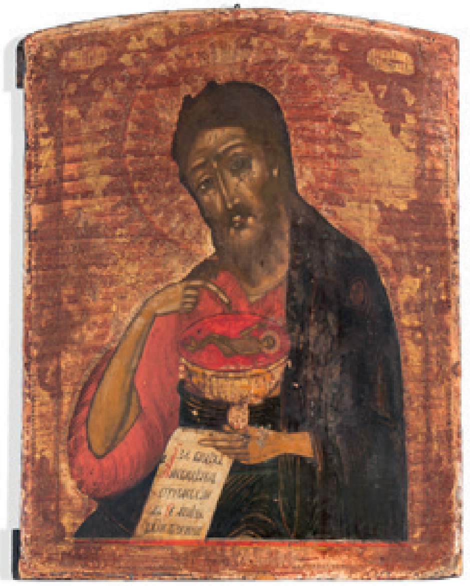
Provenance:
Sale, Sotheby's, London, 11 May 1979, lot 55
Sale, Phillips, London, 1993, lot [?]

£1,500-2,500

215
GIUSEPPE GHERARDI (ITALIAN 1788/90-1884)
VEDUTA DELLA LOGGIA DEI LANZI
Pencil, watercolour and bodycolour
Signed and dated '1823' (lower right)
39 x 54cm (15¼ x 21¼ in.)

A larger oil painting of the same subject by the artist, sold at Pandolfini Casa d'Aste, Florence on 16 November 2022, lot 8 for £9,600.

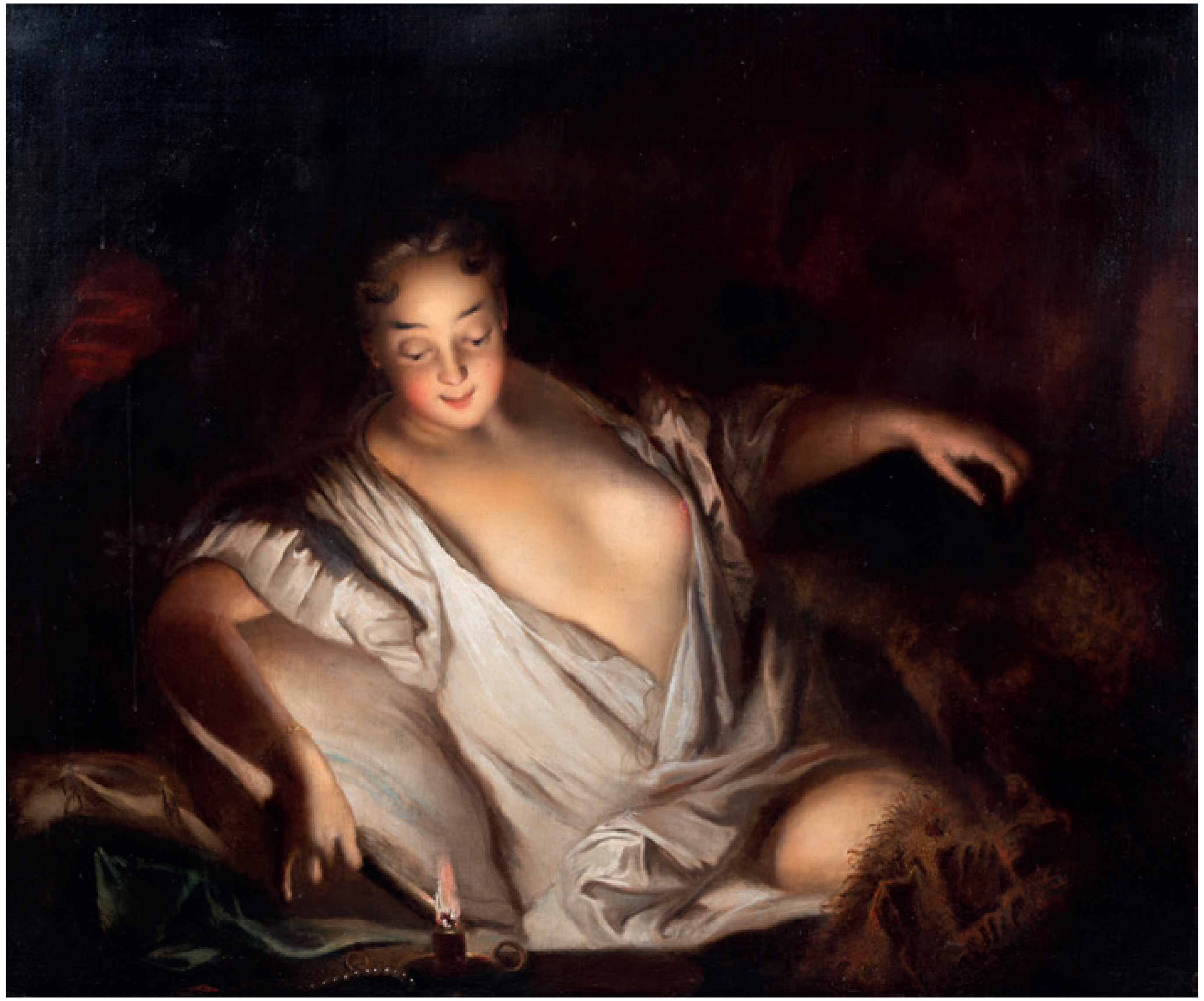
£1,000-1,500



216

216
RUSSIAN SCHOOL (19TH CENTURY)
ST JOHN THE BAPTIST
Tempera on panel, unframed
44.5 x 37cm (17½ x 14½ in.)

£300-500



217

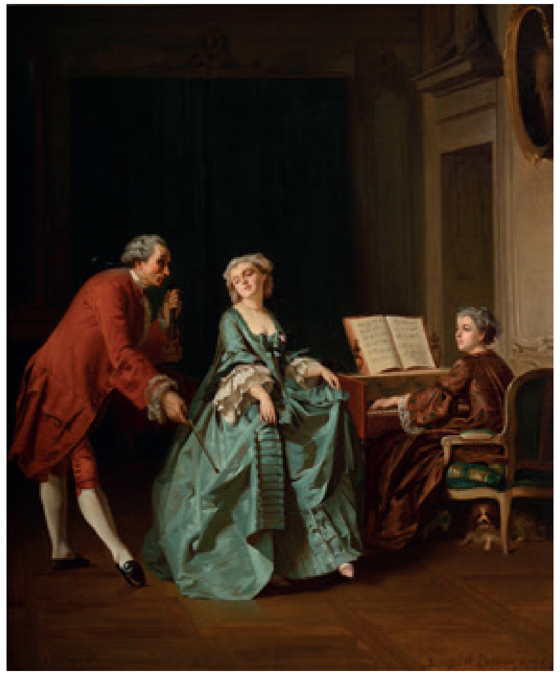
217
AFTER ANTOINE PESNE
NACHTSTÜCK
Oil on canvas
110 x 128cm (43¼ x 50¼ in.)

Provenance:
Acquired by the family between 1815 and 1830
Thence by descent
Sale, Sotheby's, London, 23 January 2014, lot 193 (as Circle of Jean-Baptiste Santerre)

This well-preserved work is identical to a picture in Schloss Mosigkau, Staatliche Museum, thought to be by Antoine Pesne.[1]

[1] See Museumsführer: Staatliches Museum Schloss Mosigkau, Dessau 1982, reproduced p. 22, cat. no. 15.

£2,000-3,000

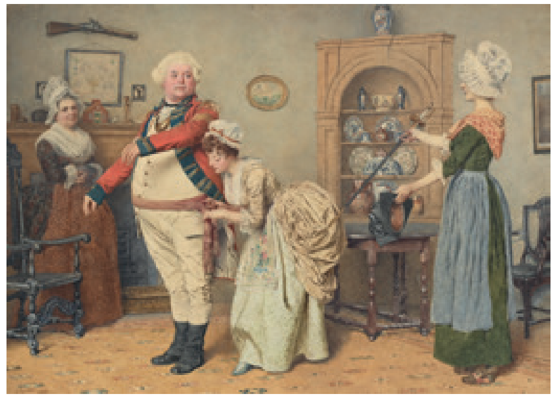


218

218
JOSPEH CARAUD (FRENCH 1821-1905)
A MUSICAL TRIO
Oil on canvas
Signed (lower left); indistinctly inscribed (lower right)
81 x 66cm (31¾ x 25 in.)

Provenance:
Sale, Bukowski's, Stockholm, *Förteckning över några synnerligen värdefulla samlingar konst och antikviteter*, 29 May 1996, lot 213
Sale, Christie's, New York, *19th Century European Paintings*, 10 February 1998, lot 75
Sale, Neal Auction Company, New Orleans, *Summer Estates Auction*, 15 July 2018, lot 821

£2,000-3,000

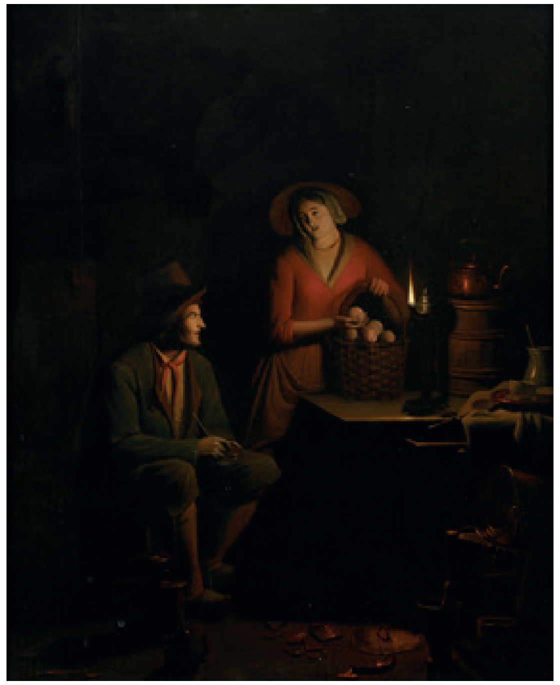


219

219
CHARLES GREEN (BRITISH 1840-1915)
'GABRIEL VARDEN PREPARING TO GO ON PARADE' FROM DICKEN'S NOVEL BARNABY RUDGE
Watercolour
Signed and dated '1883' (lower left)
45 x 62.5cm (17½ x 24½ in.)

Provenance:
From the estate of the Late David Pike, sold to benefit The Art Fund

£1,000-1,500



220

220
CIRCLE OF PETRUS VAN SCHENDEL (DUTCH 1806-1870)
COUPLE IN AN INTERIOR WITH AN OIL LAMP
Oil on panel
Signed with initials 'VBB' and dated '41' (to barrel at centre of right edge)
38 x 31cm (14¾ x 12 in.)

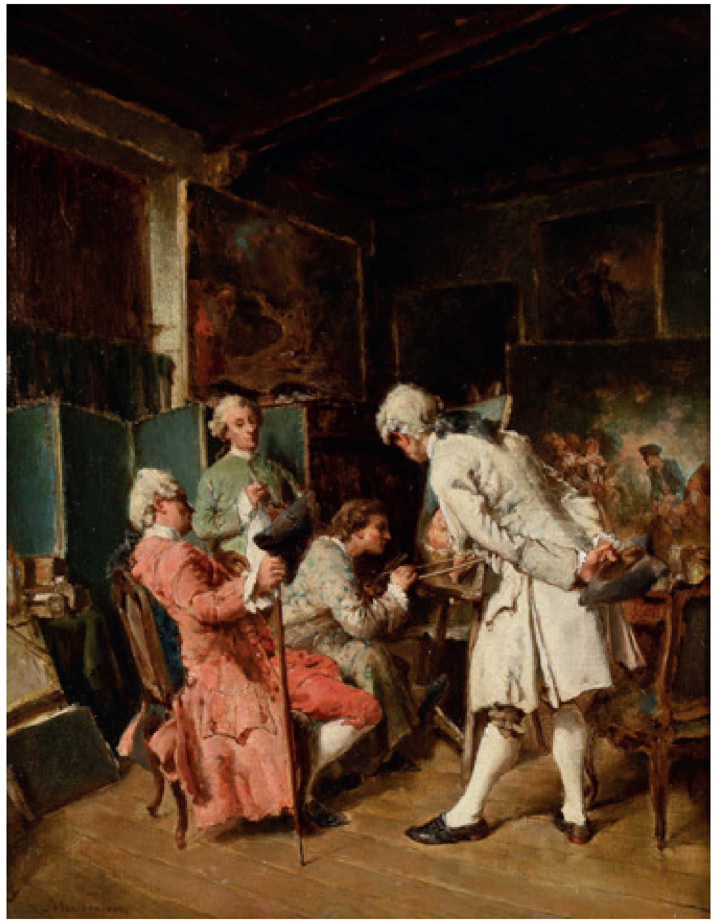
Provenance:
The Collection of the Rt. Hon. The Earl of Ducie, Tortworth Court, Falfield, Gloucestershire
Sale, Christie's, *Ancient and Modern Pictures and Drawings and Family Portraits*, 17 June 1949, lot 137 (sold as Verbruggen titled, A peasant girl, with a basket of peaches, and a peasant seated filling his pipe in an interior: lamplight)
Private Collection, Burt Hall, Newcastle-Upon-Tyne

£700-1,000

221
AFTER JEAN-LOUIS ERNEST MEISSONIER
THE ART LOVERS (OR THE PAINTER)
Oil on canvas
Bears signature (lower left)
35 x 28cm (13¾ x 11 in.)

After the original painted in 1860, now in The Louvre, Paris

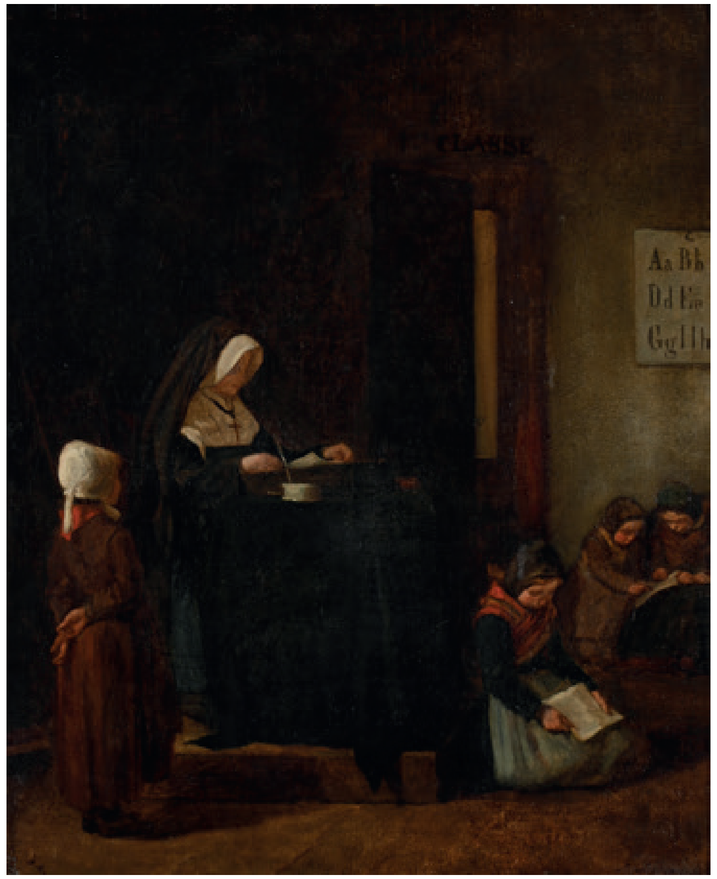
£1,500-2,500



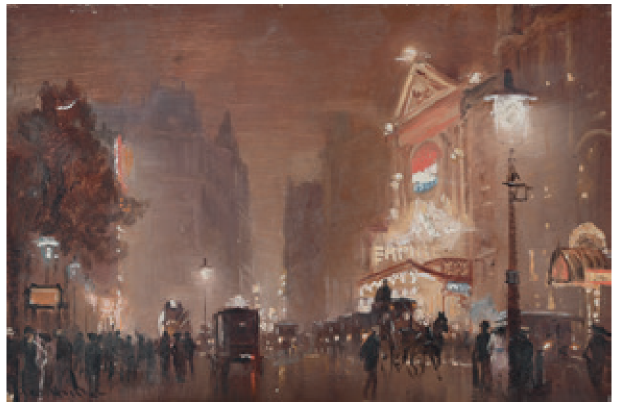
221

222
François BONVIN (FRENCH 1817-1887)
L'ECOLE DE PETITES FILLES
Oil on canvas
Signed (lower right)
46 x 38cm (18 x 14¾ in.)

£2,000-3,000



222

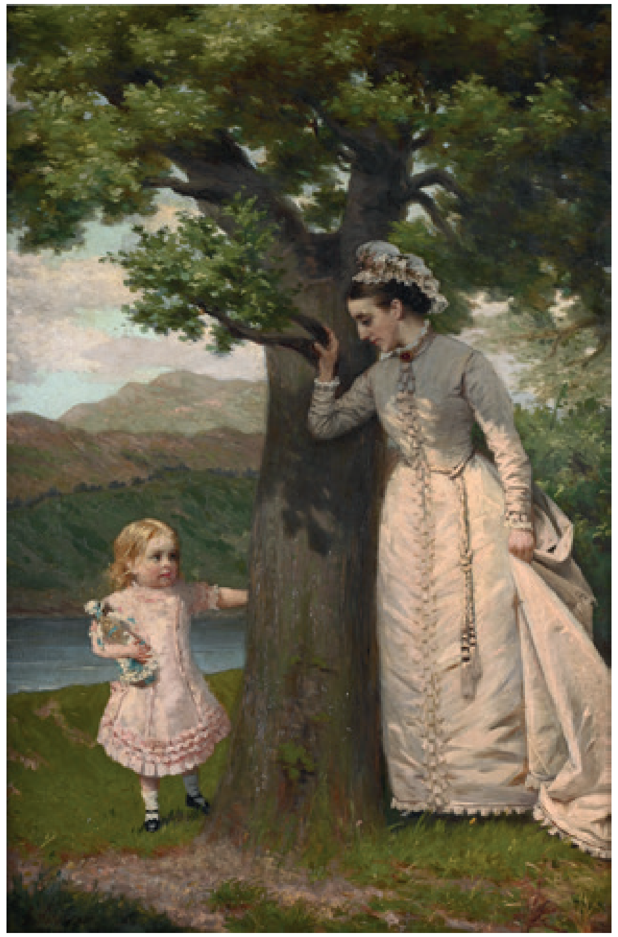


223

223

GEORGE HYDE POWNALL (BRITISH 1866-1939)
THE EMPIRE, PICADILLY
Oil on card
Signed (lower left); further inscribed and signed (verso)
15.5 x 23.5cm (6 x 9¼ in.)
Unframed

£1,500-2,000

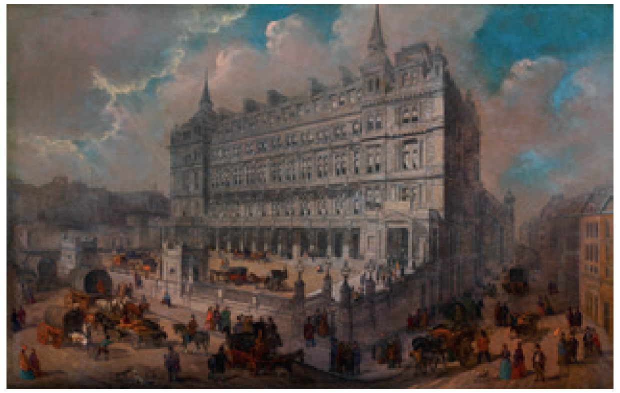


224

224

ENRICO PATALANO (ITALIAN ACTIVE 1869-1886)
HIDE AND SEEK
Oil on canvas
Signed (lower left)
120 x 70cm (47 x 27½ in.)

£1,500-2,500



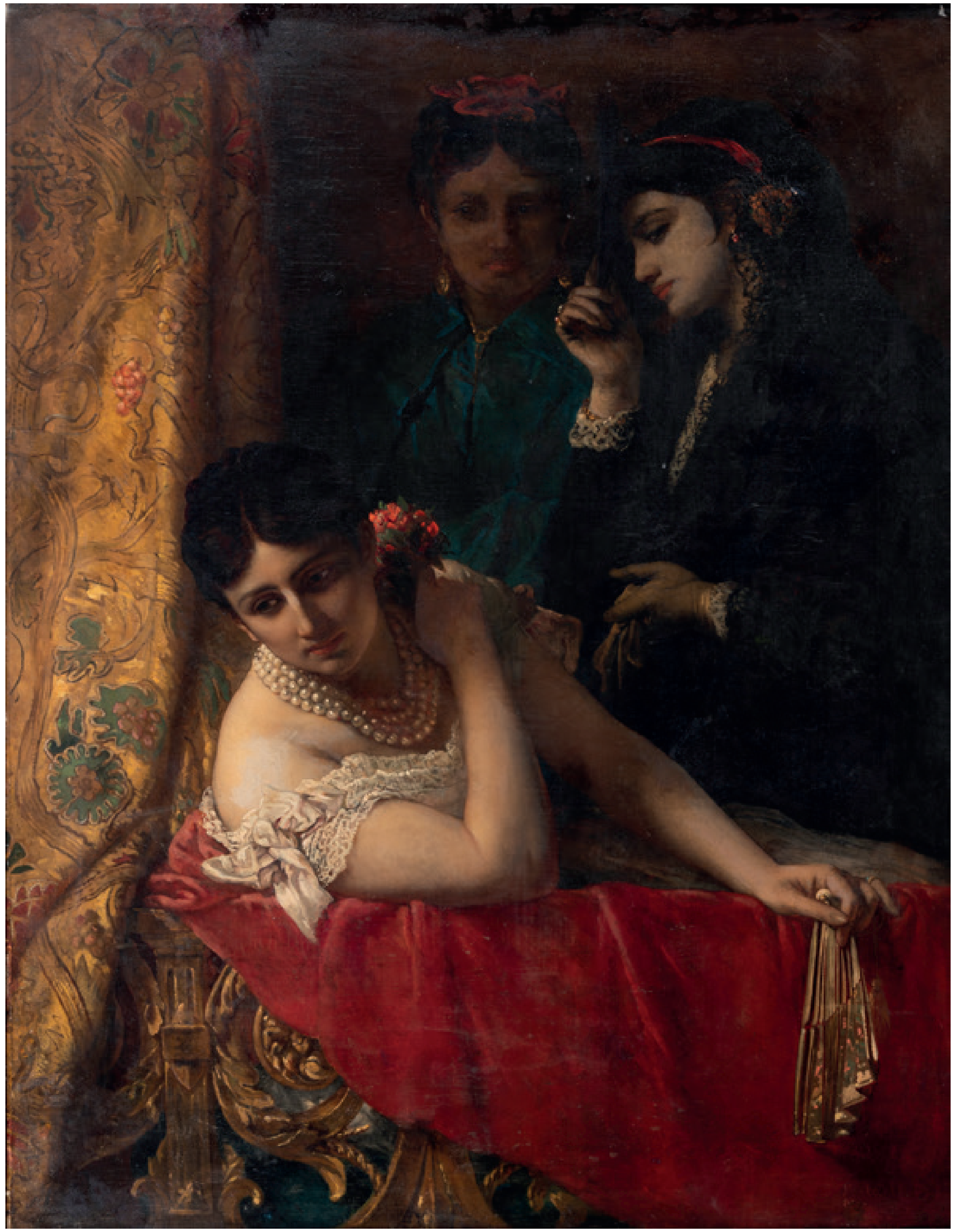
225

225

ATTRIBUTED TO ANDREW MACLURE (SCOTTISH 1812-1885) AND ARCHIBALD GRAY MACDONALD (SCOTTISH 1813-1900)
VIEW OF THE FACADE OF CANNON STREET STATION, LONDON
Oil on copper
21 x 32cm (8¼ x 12½ in.)
Unframed

Painted *circa* 1866.

£1,500-2,000



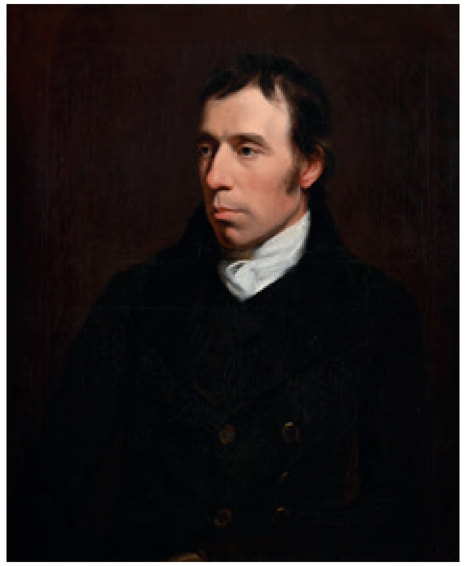
226

226

JEAN-FRANÇOIS PORTAËLS (BELGIAN 1818-1895)
LADIES AT THE OPERA
Oil on canvas
Signed and dated '1871' (lower right)
126 x 98cm (49½ x 38½ in.)

£8,000-12,000

Jean-François Portaëls was taught by François-Joseph Navez (1787-1869), who would eventually also become his father in law. Portaëls worked with Delaroche in Paris before subsequently travelling to Spain, Italy, Hungary and to the East. Upon returning to Belgium he was appointed director of the Ghent academy. In 1843, he was one of the first Belgian painters to travel to Egypt and Palestine.



227

227

JOHN OPIE (BRITISH 1761-1807)

PORTRAIT OF JOHN GAY OF RAINTHORPE HALL, NORWICH

Oil on canvas

71 x 61cm (27¾ x 24 in.)

Provenance:

The sitter's grandson, Rev. Canon William Harding Girdlestone (1805-1884) (by whom described as 'the most speaking likeness ever painted')

Sale, Christie's, London, *British and Victorian Paintings*, 27 May 2004, lot 91

Acquired from the above by Mr Viv Hendra (1951-2021)

Literature:

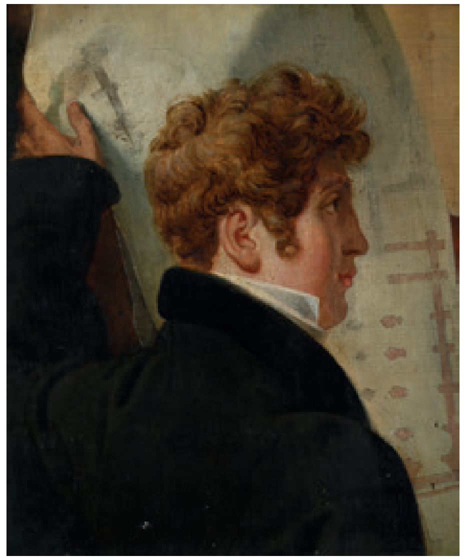
J. J. Rogers, *Opie and his Works*, pp. 94-5

A. Earland, *John Opie and his Circle*, p. 277

Exhibited:

John Opie: a celebration of the "Cornsh Wonder", Royal Cornwall Museum Truro 29/09/2007 - 19/01/2008, no. 37

£1,500-2,500



228

228

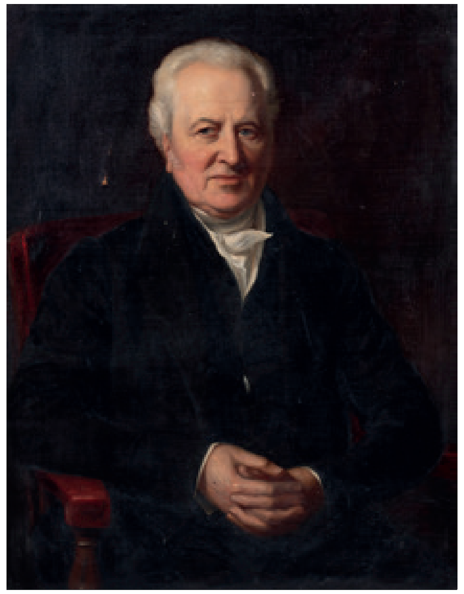
FOLLOWER OF LOUIS-LEOPOLD BOILLY

PORTRAIT OF AN ARCHITECT

Oil on canvas laid to board

28.5 x 23cm (11 x 9 in.)

£500-800



229

229

THOMAS CLEMENT THOMPSON (1778-1857)

PORTRAIT OF JOHN ROBERT PARKER ESQ.

Oil on canvas

Inscribed with an identifying inscription (on a label on the reverse)

91 x 71cm (35¾ x 27¾ in.)

Provenance:

By descent from the sitter to the present owner

See lot 75 for a picture from the Manwaring-Parker collection.

£300-500

230

MATHER BROWN (AMERICAN 1761-1831)

PORTRAIT OF ANNE RUDGE (NÉE NOUIALLE) (1761-1836)

Oil on canvas

74 x 62cm (29 x 24¼ in.)

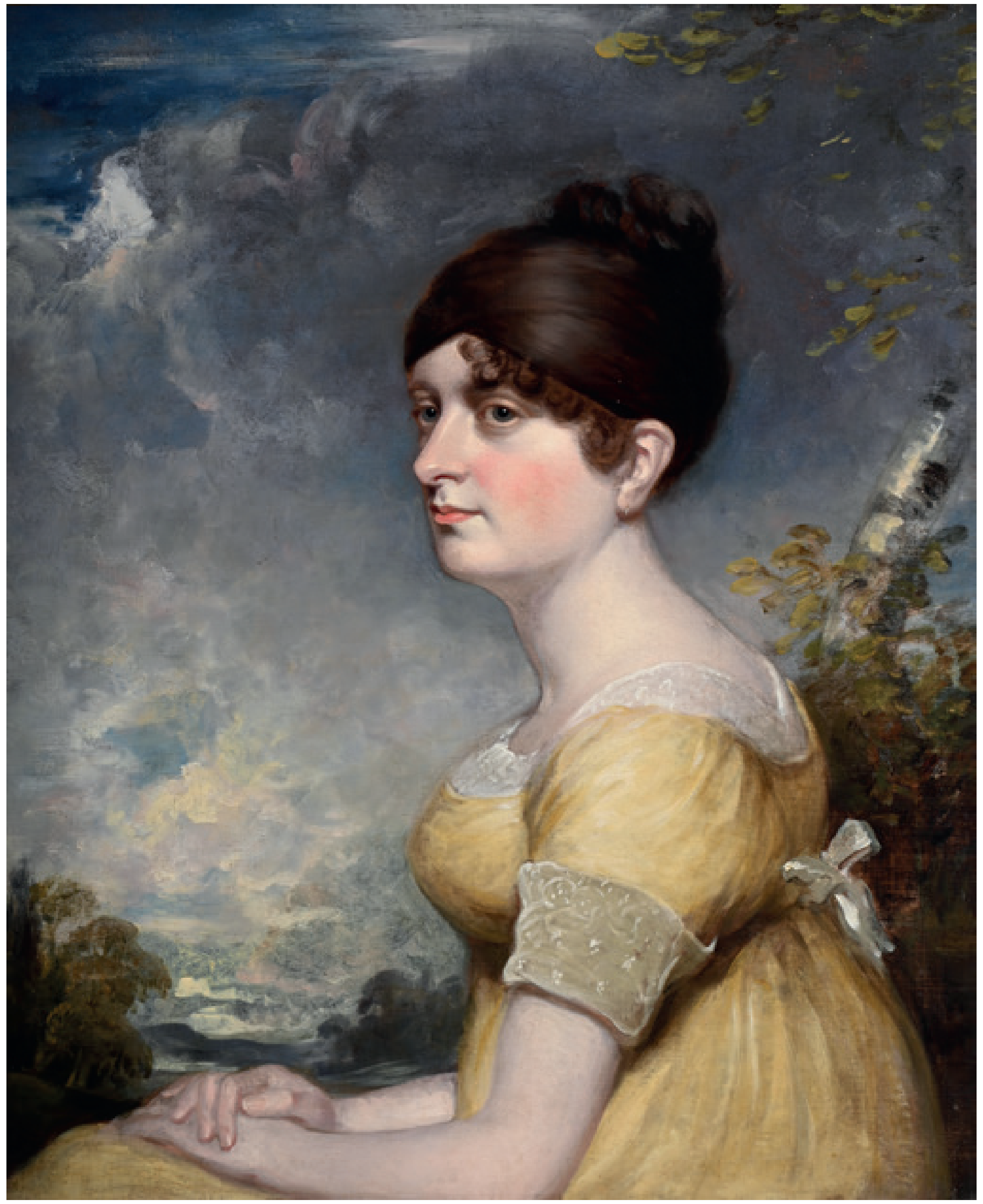
Provenance:

The collection of a member of the Rudge family

Thence by descent

Anne Rudge (1763-1836) is one of the earliest known published female botanical artists.

Her marriage to husband Edward Rudge (1763-1846), has been described as the perfect scientific and artistic partnership. Anne was already well educated and skilled in drawing before her marriage and was able to utilise her artistic ability by illustrating her husband's botanical research.



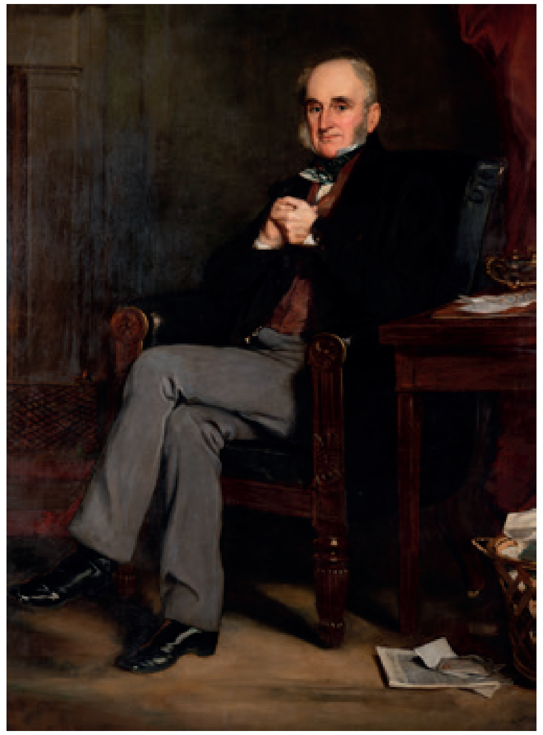
230

Edward was a wealthy landowner and skilled amateur botanist who published a major work, *Plantarum Guianae*, on the plants of Guiana between 1805 and 1807. At a time when many new specimens from Australia were being sent back to England, Edward Rudge made a significant contribution to Australian botany by describing twenty-seven Australian plants for the first time in a series of four papers delivered before the Linnean Society between 1805 and 1811.

Anne drew the fifty plates for *Plantarum Guianae*, as well as producing the illustrations for the papers her husband wrote for the Linnean Society. Her drawings were held in such high esteem during her lifetime that a species of water lily was named after her.

The authenticity of this painting has previously been confirmed on the basis of photographs by Dorinda Evans.

£1,000-1,500



231

231

FRANCIS GRANT (SCOTTISH 1803-1878)
PORTRAIT OF MR RICHARD WOOD MD (1779-1860)
Oil on canvas
173 x 127cm (68 x 50 in.)

Painted in 1852.

Mr Richard Wood was one of the original 300 Fellows of the Royal Collage of Surgeons, and a Senior Surgeon at the Birmingham General Hospital from 1808-1852.

This painting is recorded in Sir Francis Grants' sitters' book held at the National Portrait Gallery, London as follows:

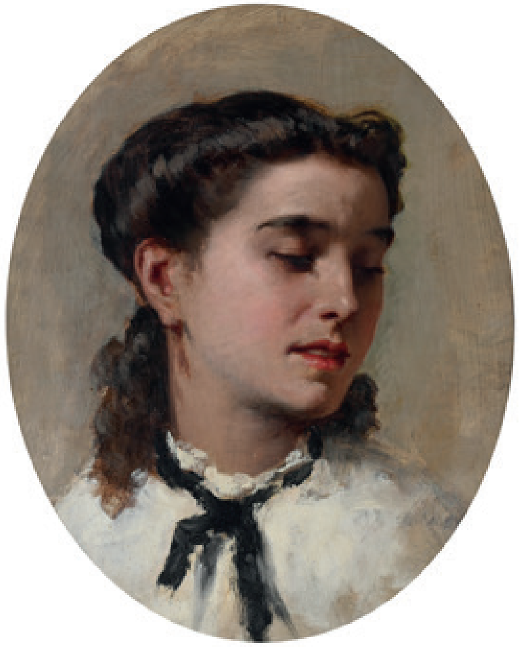
Sitters' Book 1852 (Oct) 'Mr Wood M.D. Painted for Birmingham to hang in the Hospital. Full length £315.'

£1,000-1,500

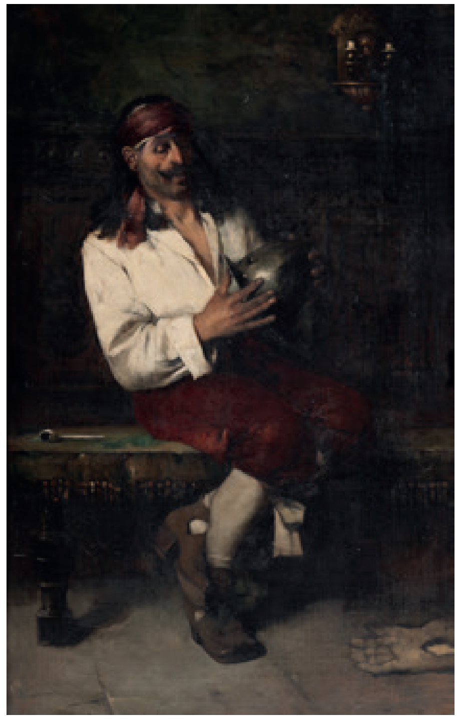
232

ROBERT GAVIN (BRITISH 1827-1883)
HEAD OF A LADY
Oil on canvas-board, oval
Signed and (later?) inscribed 'GUARN'TD [?] BY THE TRUSTEE' (verso)
39 x 31cm (15¼ x 12 in.)

£600-800



232

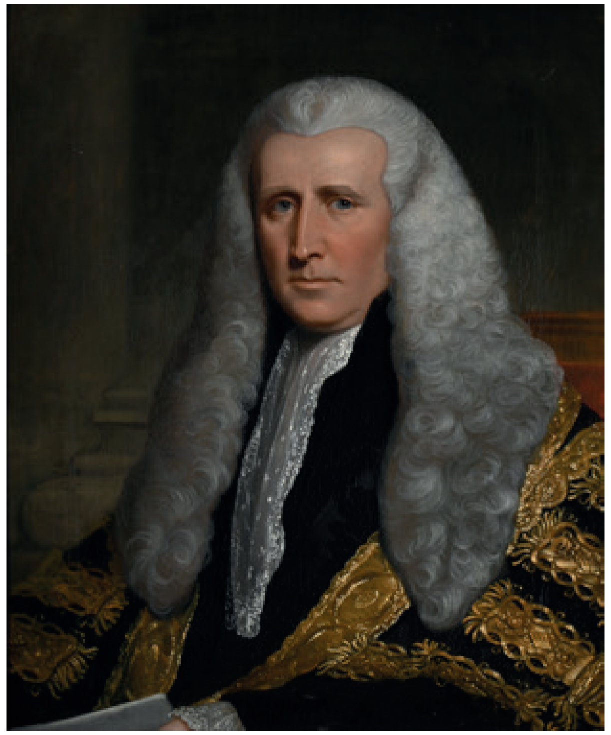


233

233

FREDERICK WILLIAM DAVIS (BRITISH 1862-1919)
A SHAKESPEAREAN ACTOR
Oil on canvas
Signed and dated '1887' (upper left)
84 x 54cm (33 x 21¼ in.)

£500-700



234

234

ENGLISH SCHOOL (EARLY 19TH CENTURY)
SIR WILLIAM MACMAHON, 1ST BT. (IRISH 1776-1837)
Oil on canvas
72 x 59cm (28¼ x 23 in.)

Sir William MacMahon, 1st Baronet (1776-1837) was an Irish barrister and judge of the early nineteenth century. He was a member of a Limerick family which became politically prominent through their influence with the Prince Regent, later King George IV. He was the first of the McMahon Baronets of Dublin.

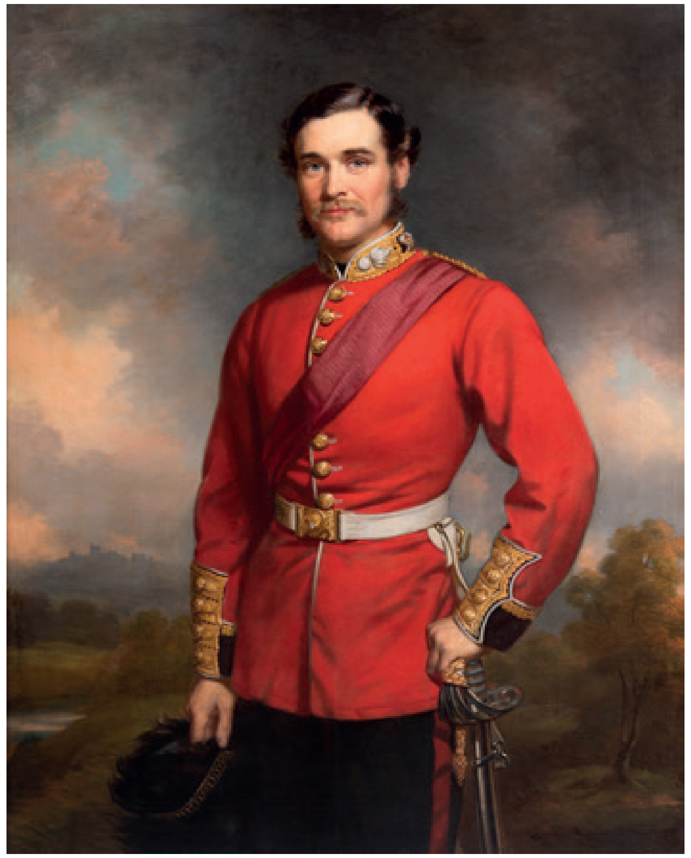
Sir John McMahon, depicted in lot 236, was William's half-brother and benefactor.

£600-800

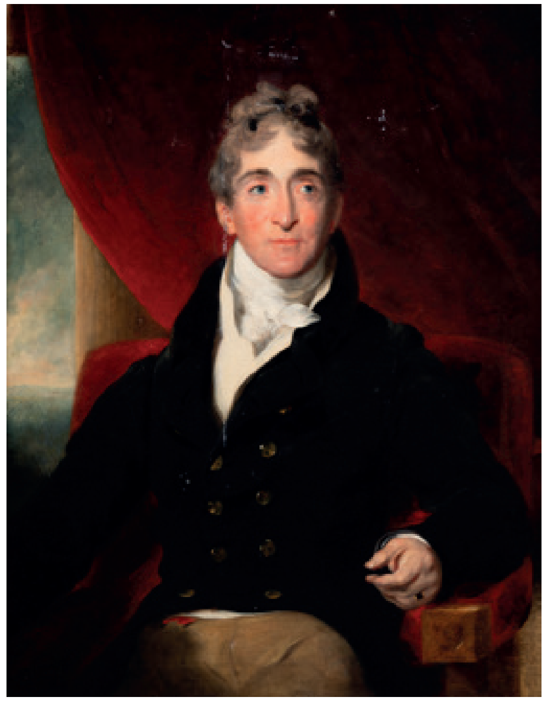
235

ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF COLONEL FERDINAND FAIRFAX
Oil on canvas
127 x 100cm (50 x 39¼ in.)

£1,500-2,500



235



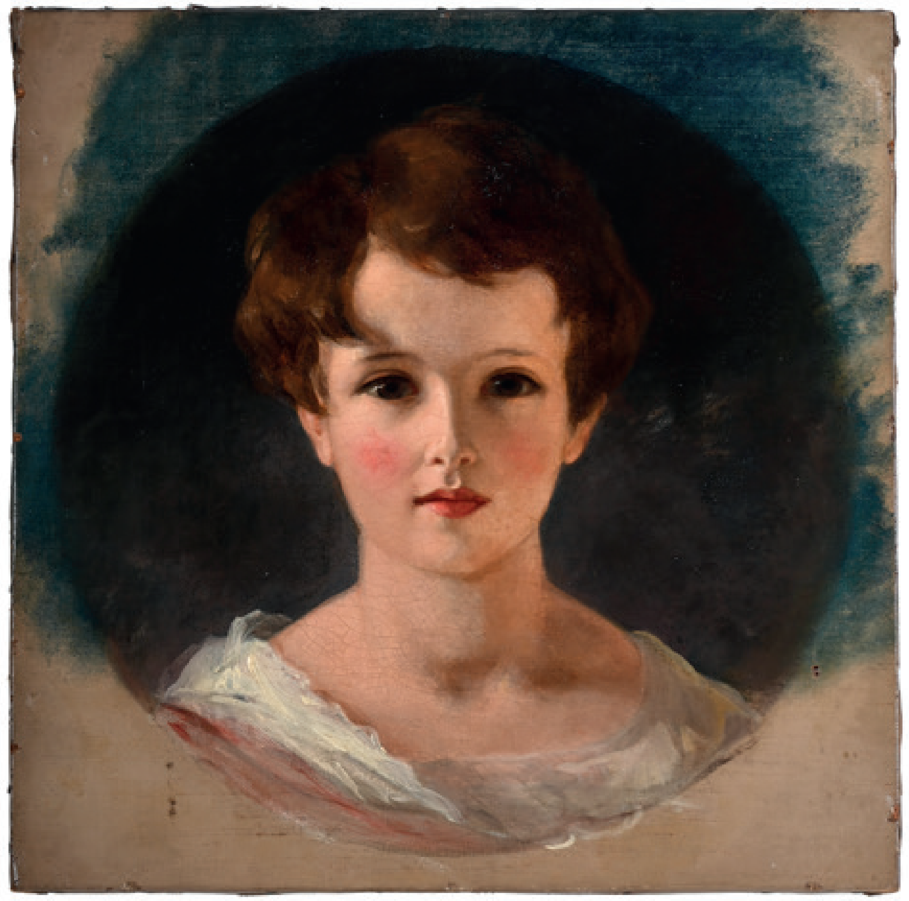
236

236

AFTER SIR THOMAS LAWRENCE
A PORTRAIT OF COLONEL SIR JOHN MCMAHON, 1ST BT. (IRISH CIRCA 1754-1819)
Oil on canvas
90 x 70cm (35¼ x 27½ in.)

The original portrait was engraved by Charles Turner, published 16 February 1815. A copy of which is held in the collection at the National Portrait Gallery, London (NPG D38115)

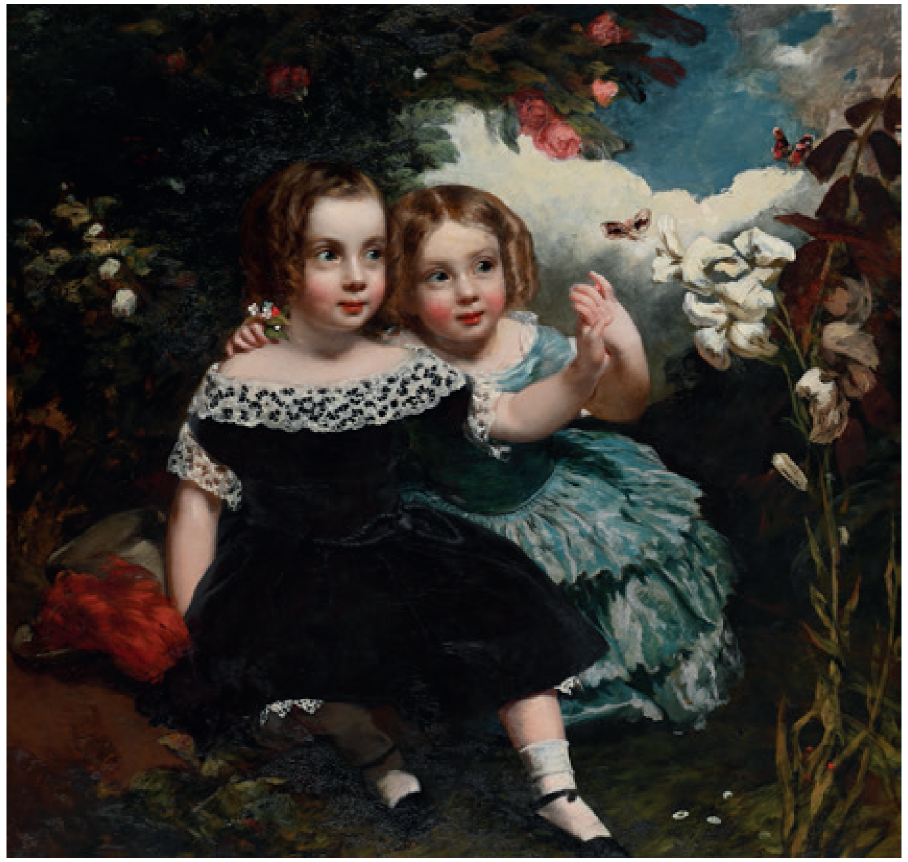
£700-1,000



237

237
CIRCLE OF THOMAS SULLY
(AMERICAN 1783-1872)
PORTRAIT OF A BOY
Oil on canvas, painted tondo
43 x 43cm (16¾ x 16¾ in.)

£2,500-3,500



238

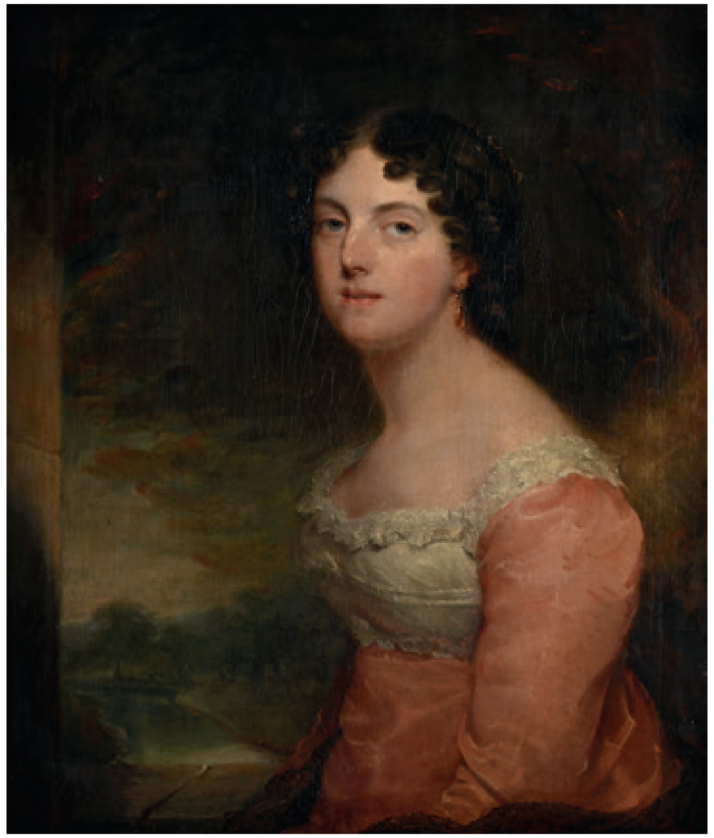
238
JAMES SANT (BRITISH 1820-1916)
TWO GIRLS WATCHING BUTTERFLIES
Oil on canvas
Signed and inscribed 'No. 4' (to stretcher verso)
93 x 92cm (36½ x 36 in.)

Provenance:
Sale, Christie's London, 20 June 2013, lot 97 (for £1,500)

£2,000-3,000

239
MARTIN CREGAN (IRISH 1788-1870)
PORTRAIT A CATHERINE LUCY, LADY STANHOPE (1804 - 1843), WIFE OF THE 1ST LORD CARRINGTON
Oil on canvas
79 x 64cm (31 x 25 in.)

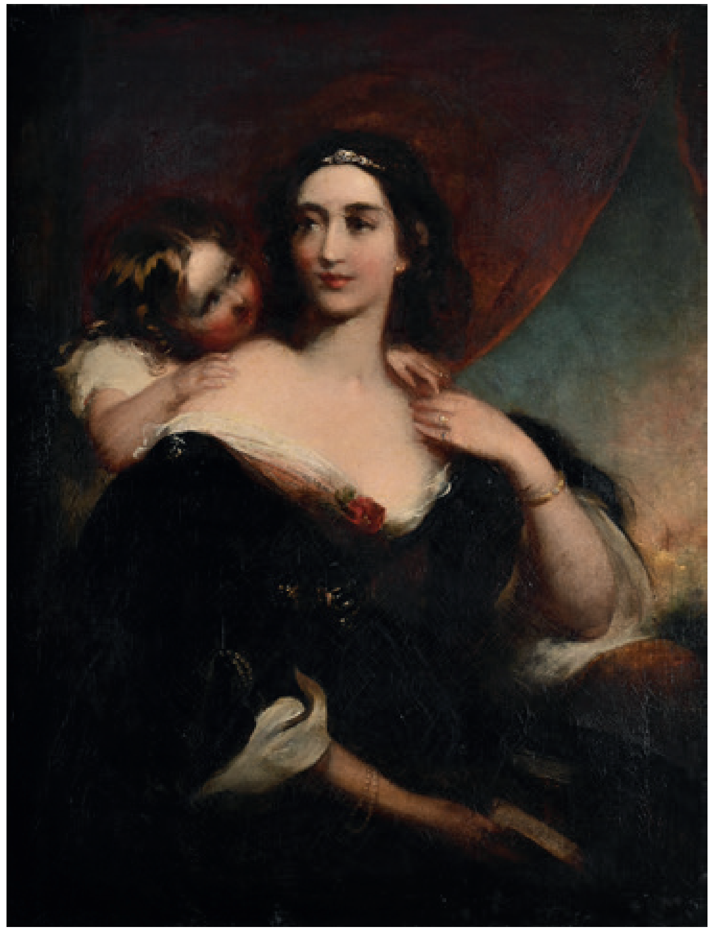
£1,000-1,500



239

240
ATTRIBUTED TO WILLIAM ETTY (BRITISH 1787-1849)
A MOTHER AND CHILD
Oil on canvas
75 x 106cm (29½ x 41½ in.)

£1,000-1,500



240

241

WILLIAM POWELL FRITH (BRITISH 1819-1909)

FLOWERS
Oil on canvas
Signed and dated '1874' (lower left)
111 x 102cm (43½ x 40 in.)

Provenance:
Miss Gertrude Harrison
Sale, Christie's, London, 24 October 1975, lot 91
Sale, Cheffins, Cambridge, *The Fine Sale*, 11 September 2009, lot 230

Literature:
Aubrey Noakes, *William Frith: Extraordinary Victorian Painter, A Biographical & Critical Essay*, Jupiter, London, 1978, illustrated

Exhibited:
London, Royal Academy of Arts, *Summer Exhibition*, 3rd May - 2nd August 1875, No. 893 as 'Flowers'

William Powell Frith was best known for his historical genre paintings and his richly detailed glimpses of contemporary Victorian life. Painted at the peak of his career, Flowers was one of eight pictures Frith exhibited at the Royal Academy of 1875, writing, 'it requires a genius of a Reynolds or a Gainsborough to produce eight works in one year that shall be, one and all, worthy of public scrutiny.'1

Sitting before a meandering river landscape, a beautiful young woman holds two shrub roses of pale and deep pink, their hues complementing the model's blushing complexion. Her left hand hovers above a basket of blooms resting beside her on a wooden bench, ready to select the next flower for her natural bouquet. The woman's dress, also in harmony with her natural surroundings, echoes the bright blue sky and white clouds glimpsed to the right beyond the trees.

Frith painted several pictures of attractive young women in fashionable dress from the mid1850s and excelled at the delicate delineation of texture and detail. Here Frith's subject models a high-collared and ruffed floral-white day dress, polonaise in style, complemented by a series of light, celestial blue adornments: a tiered bow at her neck, a sash around her waist and a series of flounced ribbons that decorate the wide span of her sleeves. The bell-shaped sleeves are embellished with an intricate edging of swirled, leaf-like lace patterning and this use of lace is repeated in the delicate capped shoulder of the bodice elegantly concealed beneath.

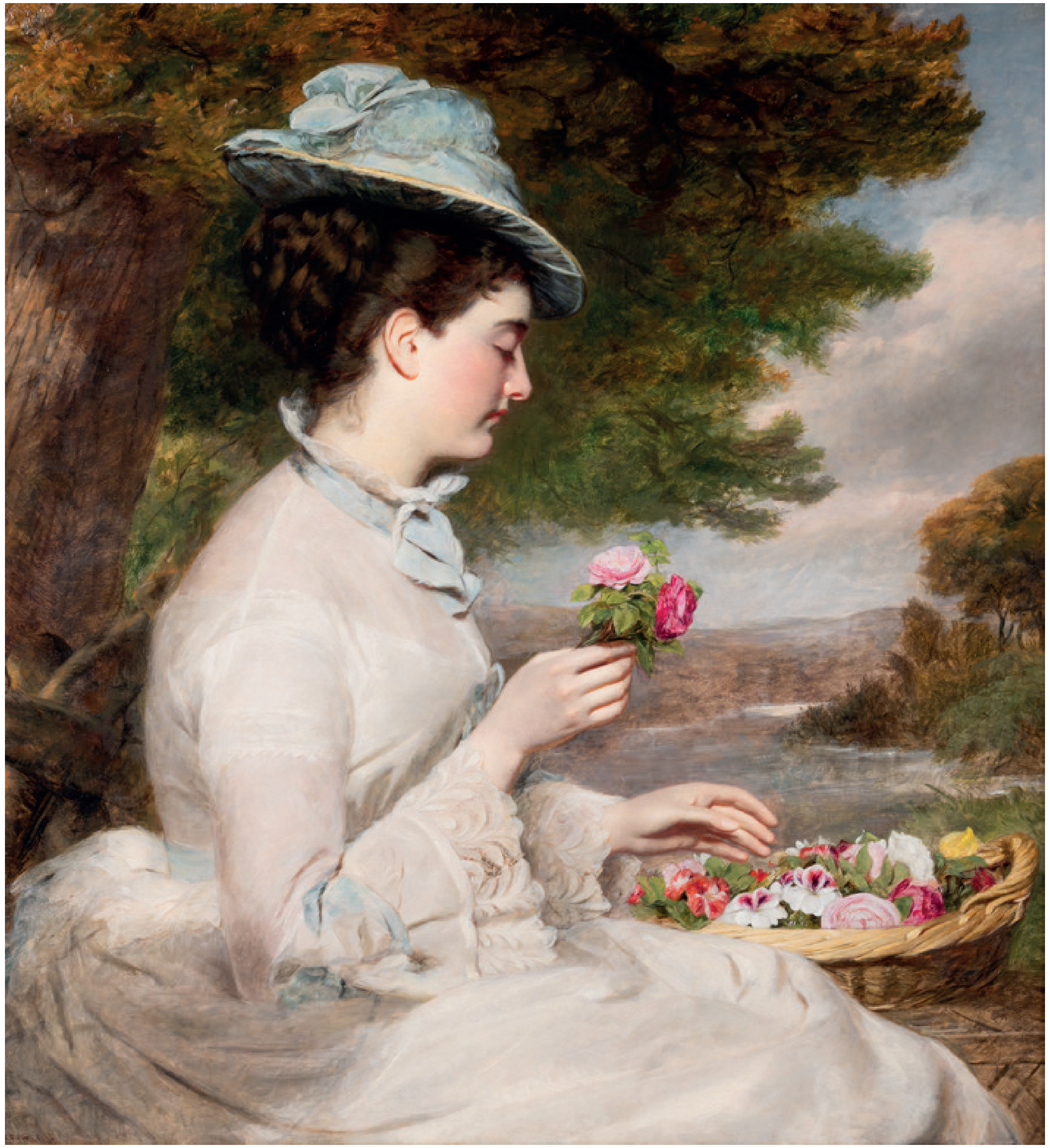
It was fashionable for daytime dresses to be cut with a lower, more angular neckline in the 1870s; however, this trend has been met and adapted in the current design, with a unique, sheer chiffon or fine muslin overlay that veils the sitter's part-exposed shoulders. Importantly, these more inventive and revealing necklines slowly became more prominent throughout the decade, leading to a trend in velvet chokers, jet pendants and cravat-like ruffles; as shown in the present work. It was also incredibly popular within the dress codes of high society for young women to dress their hair at the back with complicated twists and rolls. Hats were therefore made smaller to accommodate intricate displays of braiding and tilted forward to the forehead; once they acquired a wider brim, they became known as 'picture hats.'

Frith had not been keen to become an artist, but his parents insisted upon him pursuing his talents. He studied at Sass's Academy and the Royal Academy Schools. He exhibited at the Royal Academy for sixty years. He was elected associate in 1845 and was made a member in 1852. He also showed at the Royal Society of Artists, Suffolk Street and the British Institution. Frith was friends with the group of artists known as *The Clique*, which included Richard Dadd, Augustus Leopold Egg and Henry Nelson O'Neill. In his youth, Frith was most drawn to portraying scenes from literature. He shifted from portrayal of scenes from Shakespeare, Scott and Sterne to the portrayal of modern life at the same moment as the blossoming of PreRaphaelitism. His first great success in the genre was Ramsgate Sands of 1854, which was heralded as an excellent panorama of Victorian life and was purchased by Queen Victoria. His other great triumphs in this panoramic manner were *Derby Day* of 1858, *The Railway Station* of 1862, *The Salon d'Or, Homburg* of 1871 and *A Private View of the Royal Academy* of 1883. He also painted several moralistic series such as *The Road to Ruin* of 1878 and *The Race for Wealth* of 1880.

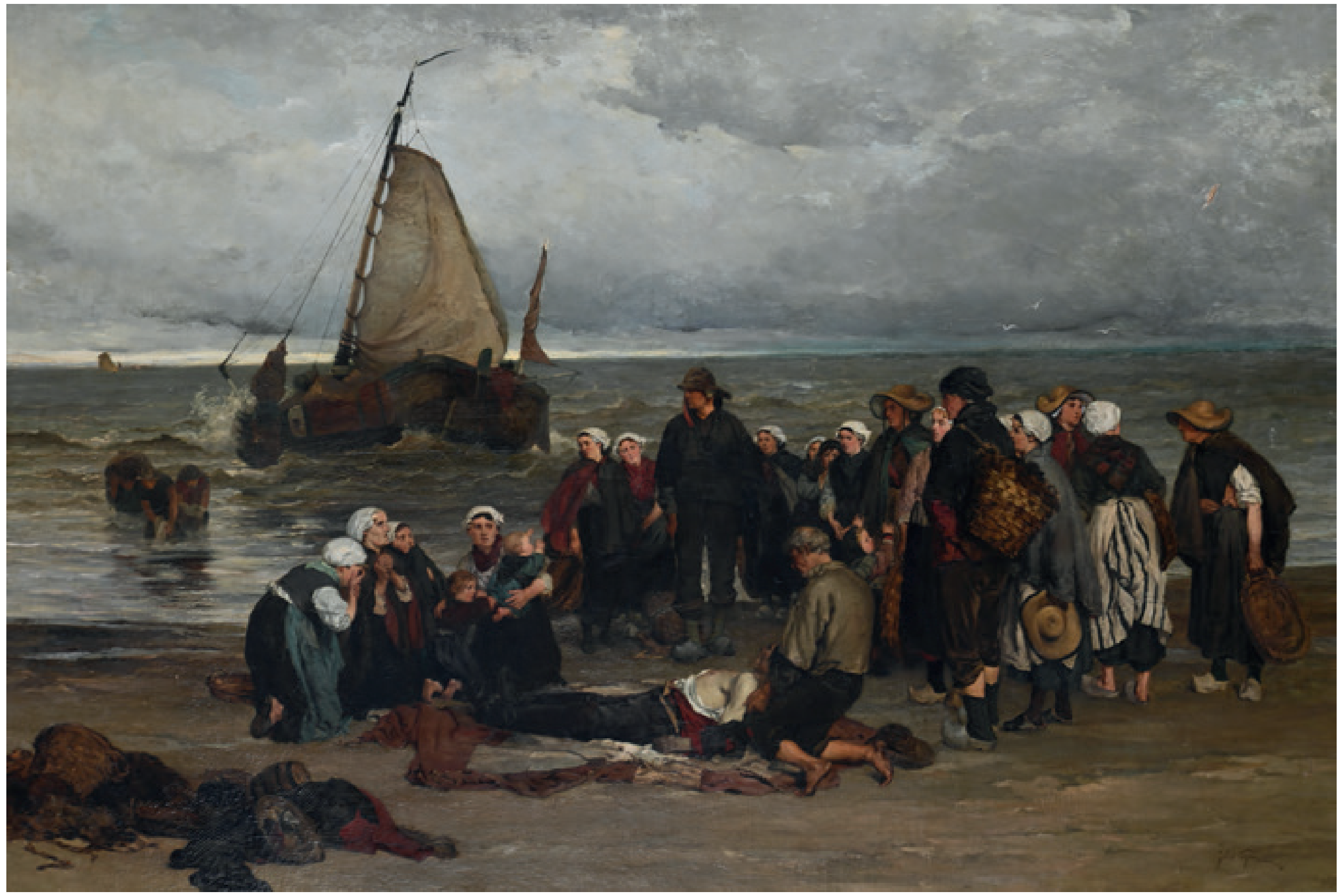
Many of Frith's Royal Academy successes were purchased or bequeath to eminent museum collections including the Victoria and Albert Museum. Derby Day is one of the Tate Gallery's most popular exhibits and the Aberdeen Art Gallery holds a self-portrait.

1 William Powell Frith cited in Christopher Wood, William Powell Frith, A Painter and His World, Sutton Publishing, 2006, p.159.

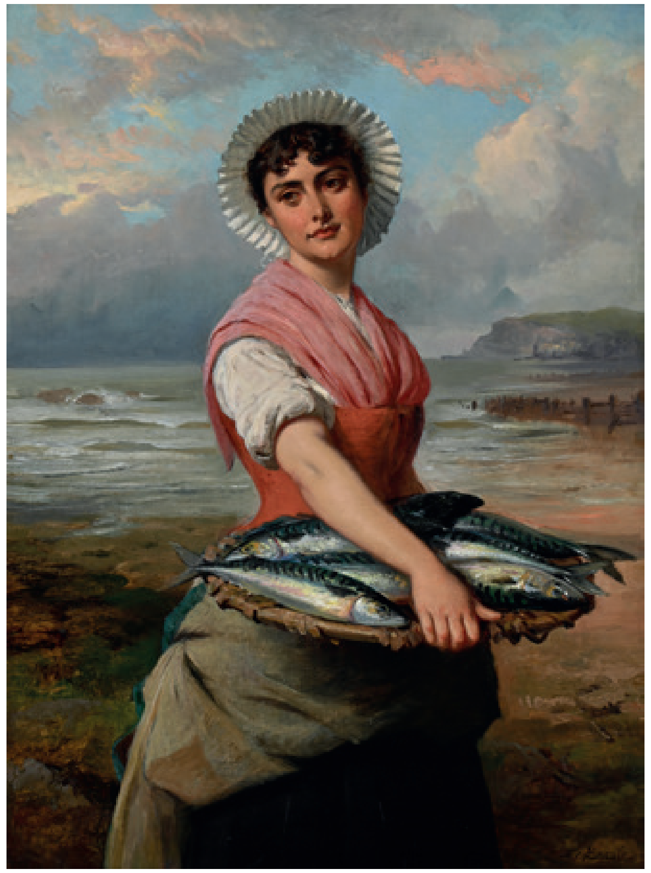
£25,000-35,000



241



242



243

242

FÉLIX COGEN (BELGIAN 1838-1907)

LE NAUFRAGE

Oil on canvas

Signed (lower left)

215 x 146cm (84½ x 57¼ in.)

£2,000-4,000

243

EDWARD CHARLES BARNES (BRITISH FL.1856-1882)

THE FISH WIFE

Oil on canvas

Signed (lower left)

59 x 44.5cm

Provenance:
Sale, Christies, London, *British & Victorian Pictures*, 13th November 2003, lot 301

£600-800

244

EDWARD CHARLES BARNES (BRITISH FL.1856-1882)

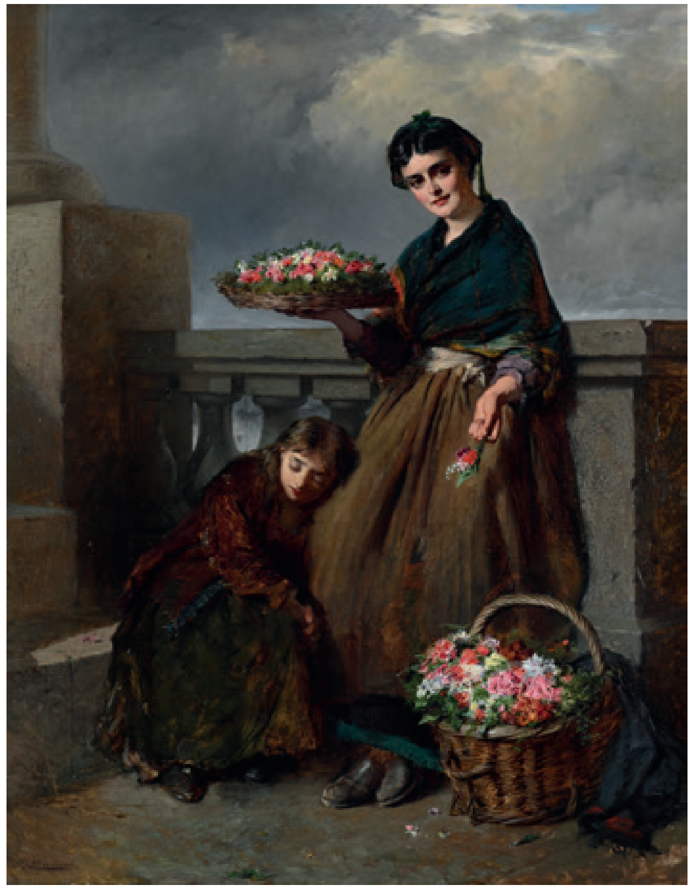
FLOWER SELLERS

Oil on canvas

Signed (lower left)

90 x 70cm (35¼ x 27½ in.)

£1,500-2,000



244

245

EDWARD CHARLES BARNES (BRITISH FL.1856-1882)

LEAVING CHURCH, NORMANDY

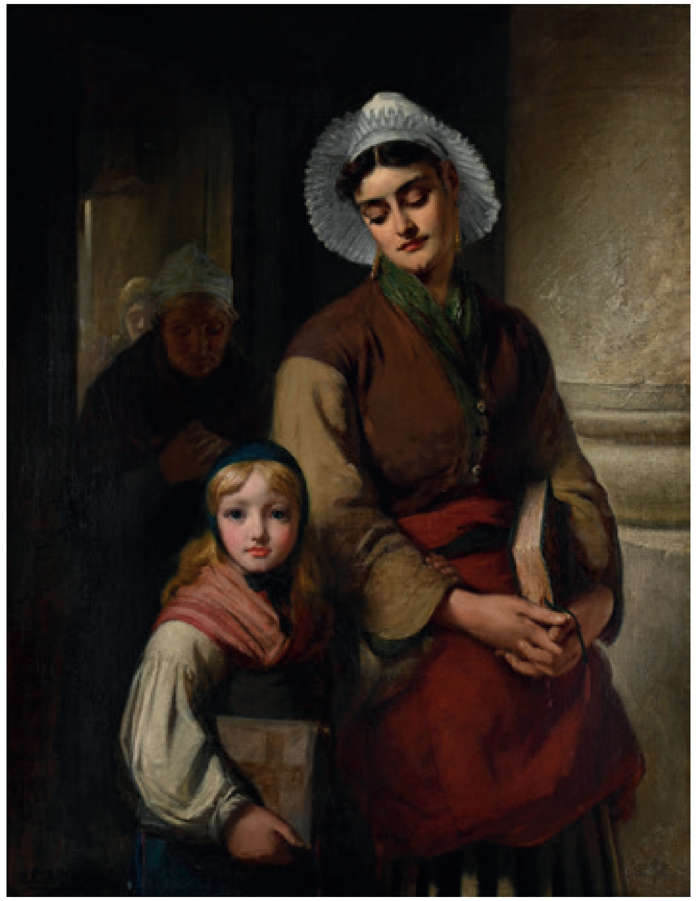
Oil on canvas

Signed (lower left)

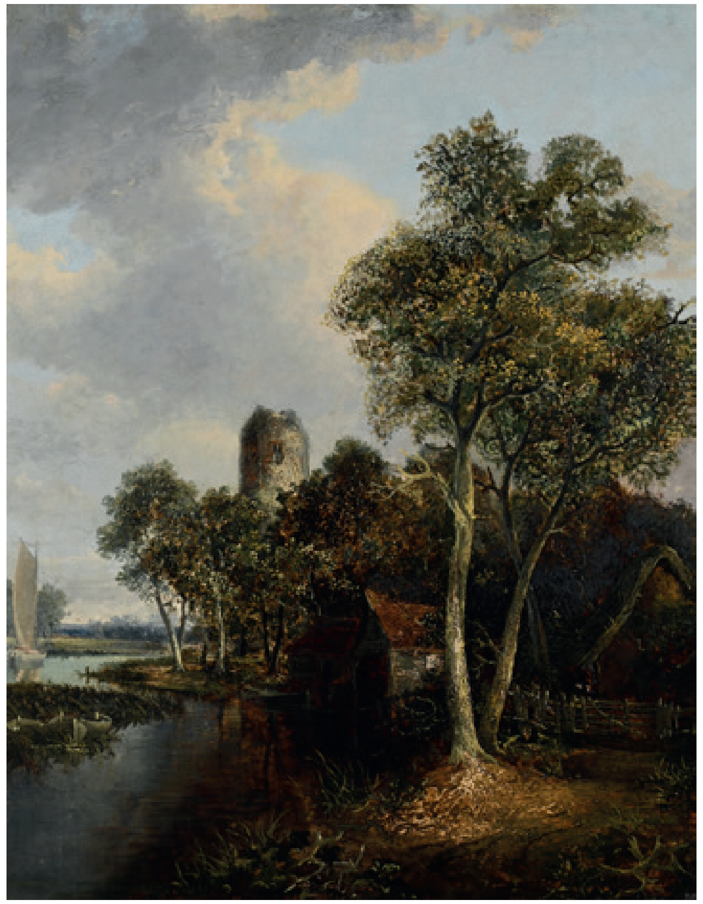
90 x 69cm (35¼ x 27 in.)

Provenance:
The Collection of J. P. Shaw, Leicester

£700-1,000



245

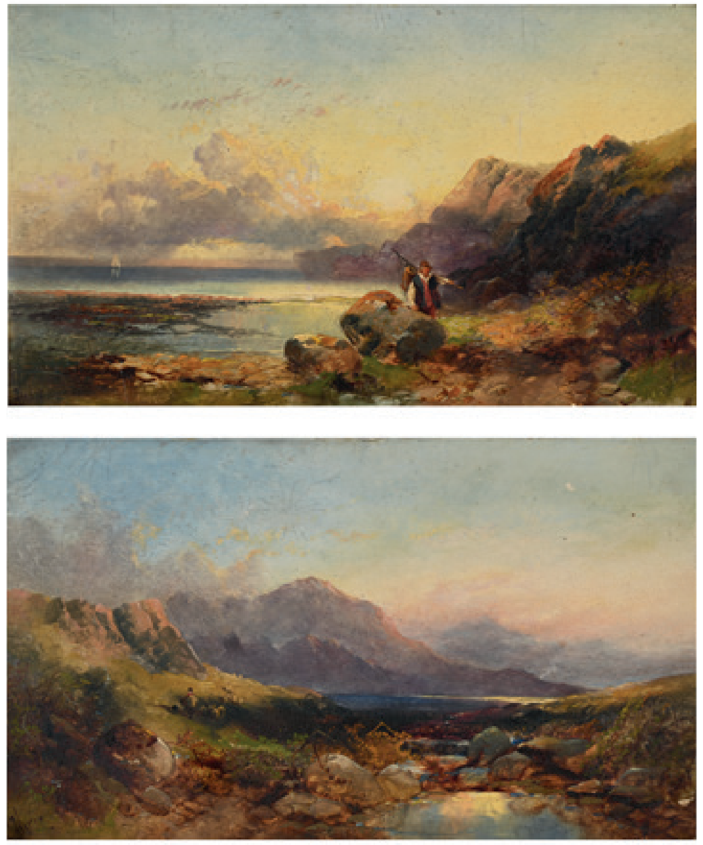


246

246

NORWICH SCHOOL (19TH CENTURY)
A WOODED LANDSCAPE
Oil on canvas
78 x 60cm (30½ x 23½ in.)

£600-800



247

247

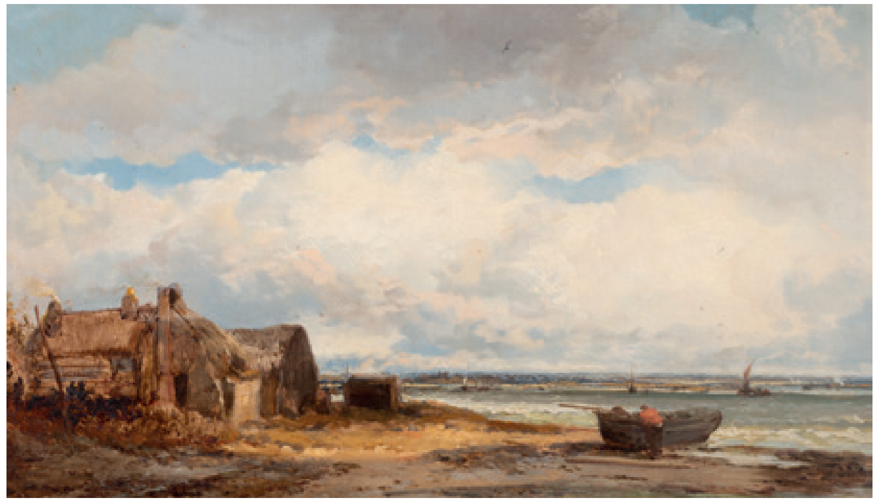
JOSEPH HORLOR (BRITISH 1809-1887)
BOSCASTLE, CORNWALL; MOR DOLGELLY, NORTH WALES
Oil on board, a pair
Both signed (lower left)
18.5 x 30.5cm (7¼ x 12 in.) (2)

£700-1,000

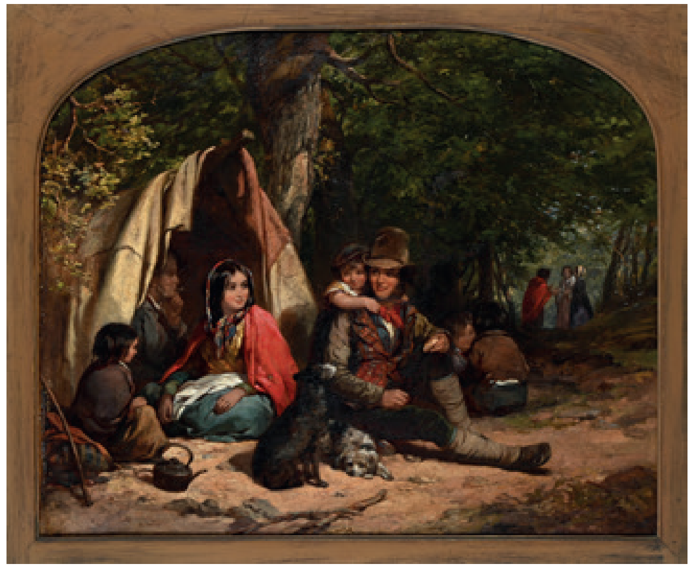
248

JAMES WEBB (BRITISH 1825-1895)
COTTAGE AT SOUTHEND ESSEX
Oil on canvas
Signed and dated '1876' (lower right); variously inscribed 'PAINTED FOR EDWIN HENTAGS [?] ESQ / FROM A DRAWING TAKEN BY ME ON *** 1871 / DO NOT VARNISH THIS PICTURE', titled, monogramed and dated '1875-6' (verso)
36 x 61cm (14 x 24 in.)

£600-800



248



249

249

ATTRIBUTED TO JAMES CURNOCK (BRITISH 1812-1870)
GYPSY ENCAMPMENT
Oil on canvas
52 x 62cm (20¼ x 24¼ in.)

Provenance:
The Collection of Dr Rhoden
Sale, Bonhams, London, *The Discovery Sale*, 12-19 December 2024, lot 10

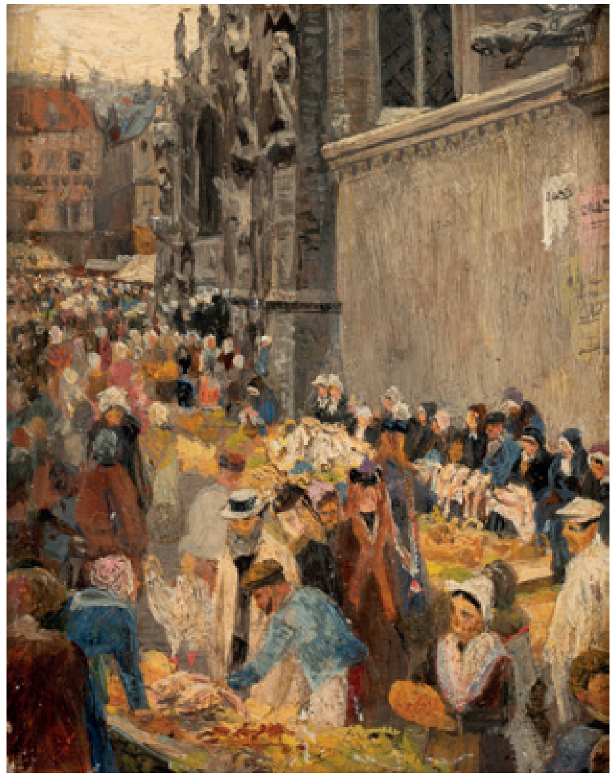
£400-600

250

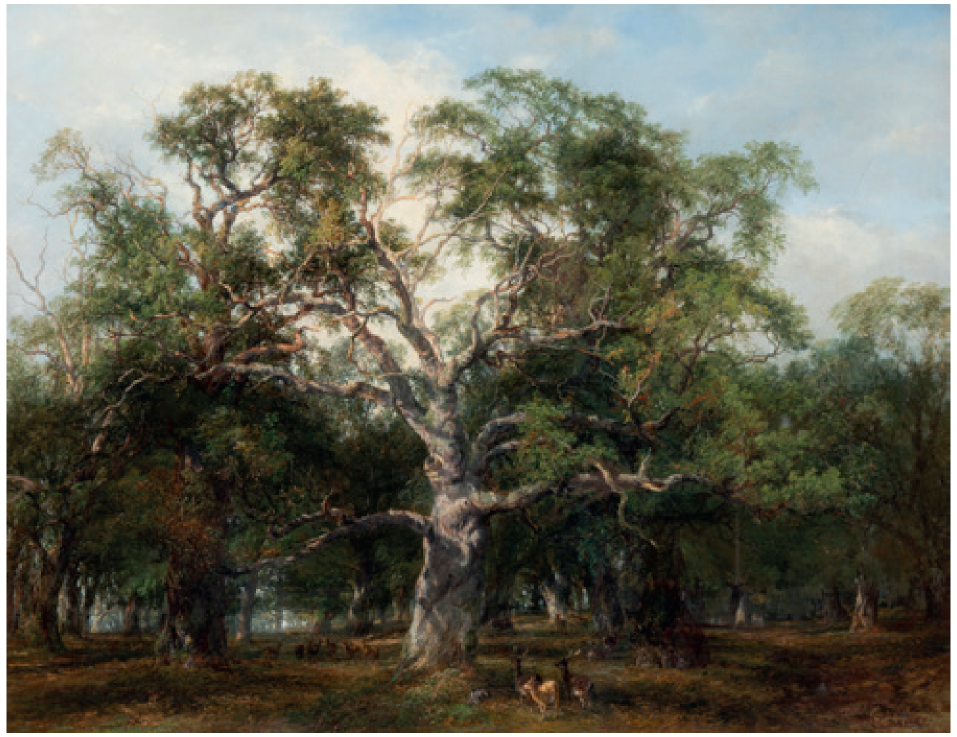
FRENCH SCHOOL (19TH CENTURY)
MARKET DAY
Oil on card laid to panel
16.5 x 13cm (6¼ x 5 in.)

Provenance:
Harrods, London

£300-500



250

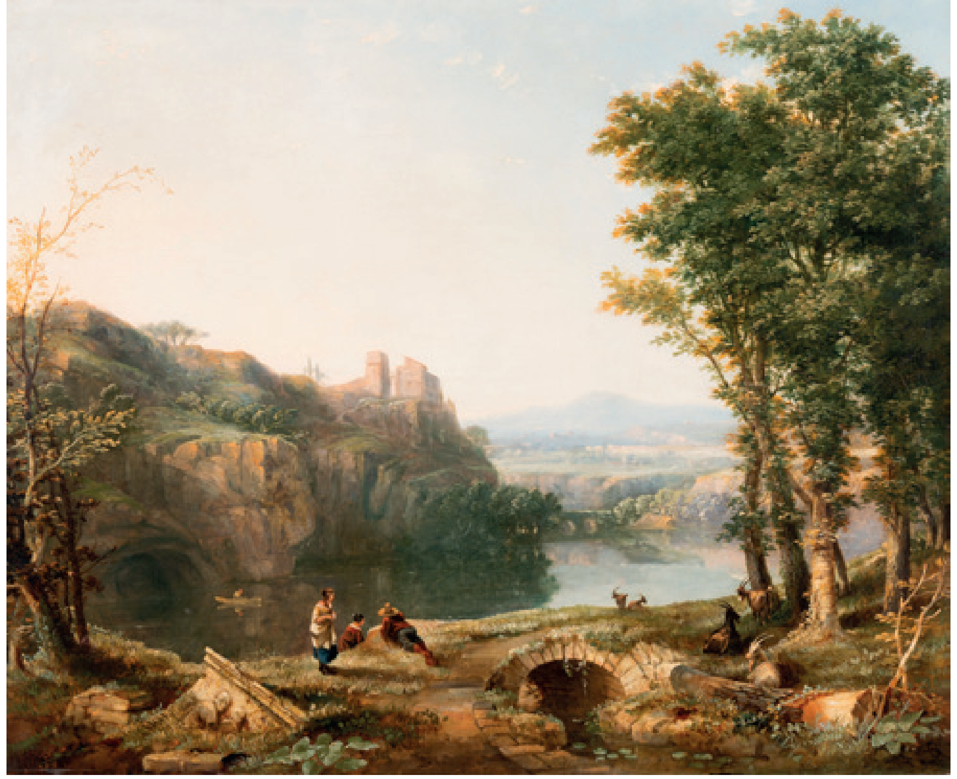


251

251
FREDERICK HENRY HENSHAW
(BRITISH 1807-1891)
FOREST OF ARDEN, WARWICKSHIRE
Oil on canvas
Signed and titled (lower right)
84 x 110cm (33 x 43¼ in.)

Provenance:
Gifted by Mr A. Heaton in July 1939
Thence by descent

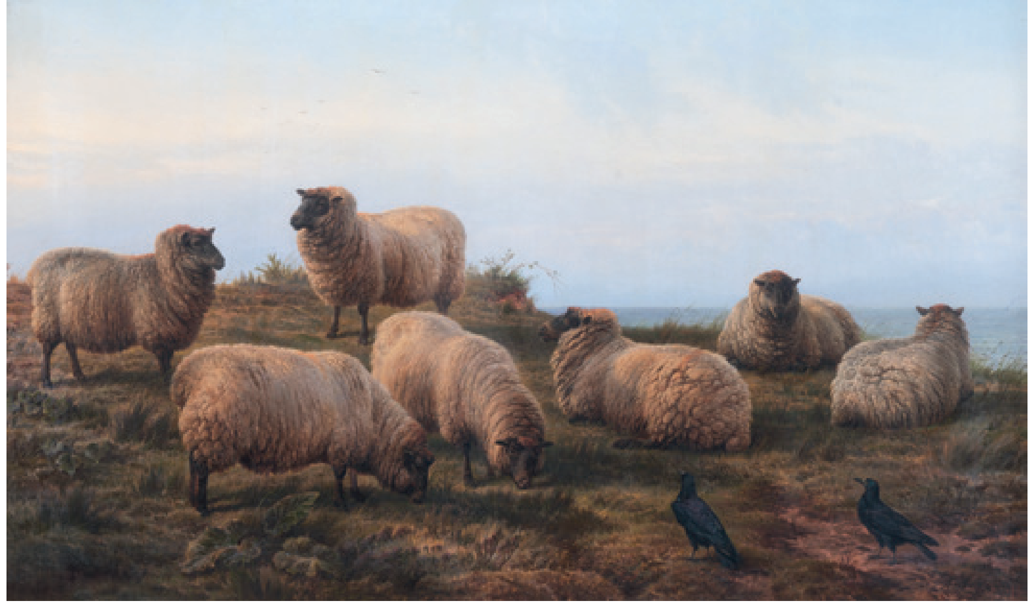
£2,000-3,000



252

252
WALTER WILLIAMS
(BRITISH ACTIVE 1841-1881)
AN ITALIANATE LANDSCAPE WITH ROMAN RUINS
Oil on canvas
Signed and dated '1842' (lower left)
71 x 86.5cm (27¾ x 34 in.)

£2,000-4,000



253

253
CHARLES JONES (BRITISH 1836-1892)
AN AUTUMN EVENING, HAMPSHIRE DOWN, SHEEP & ROCKS
Oil on canvas
Monogrammed and dated '78' (lower left); signed, titled and dated '1878' (verso)
60 x 103cm (23½ x 40½ in.)

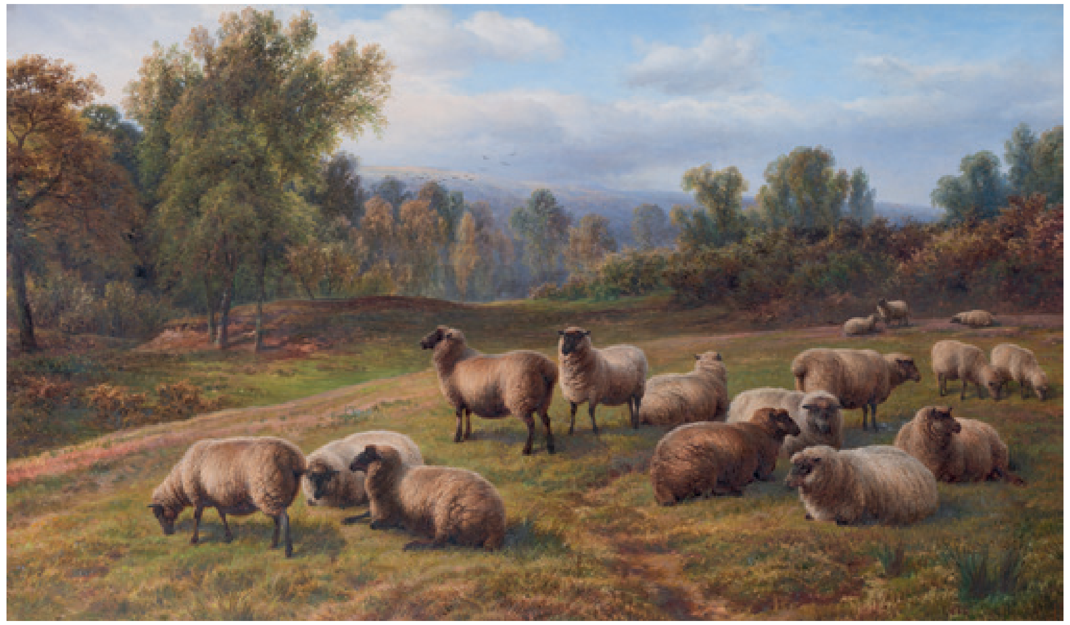
Provenance:
The Collection of Mr A. Heaton
By whom gifted to his grandchild, Rach [?] Doreen Horton, 14 December 1921
Thence by descent

£3,000-5,000

254
CHARLES JONES (BRITISH 1836-1892)
SHEEP IN A WOODED LANDSCAPE
Oil on canvas
Monogrammed and dated '91' (lower right); further signed and dated '1891' (to canvas verso)
61 x 105cm (24 x 41¼ in.)

Provenance:
The Collection of Mr A. Heaton
By whom gifted to his grandchild, June Margaret Horton, 14 December 1921
Thence by descent

£3,000-5,000



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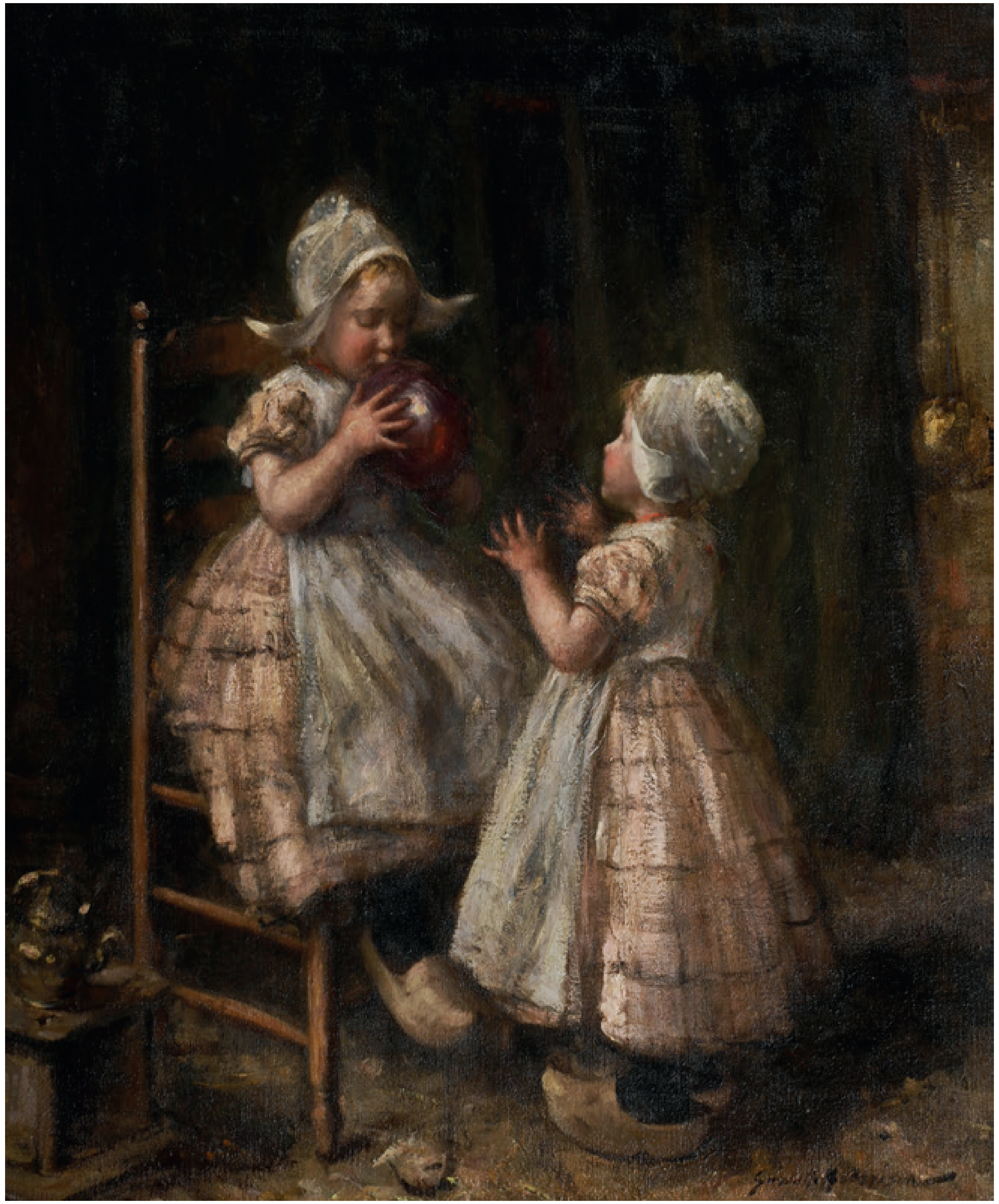


255

255

ROBERT GEMMELL HUTCHISON (SCOTTISH 1855-1936)

TWO GIRLS WITH A BALLOON IN AN INTERIOR

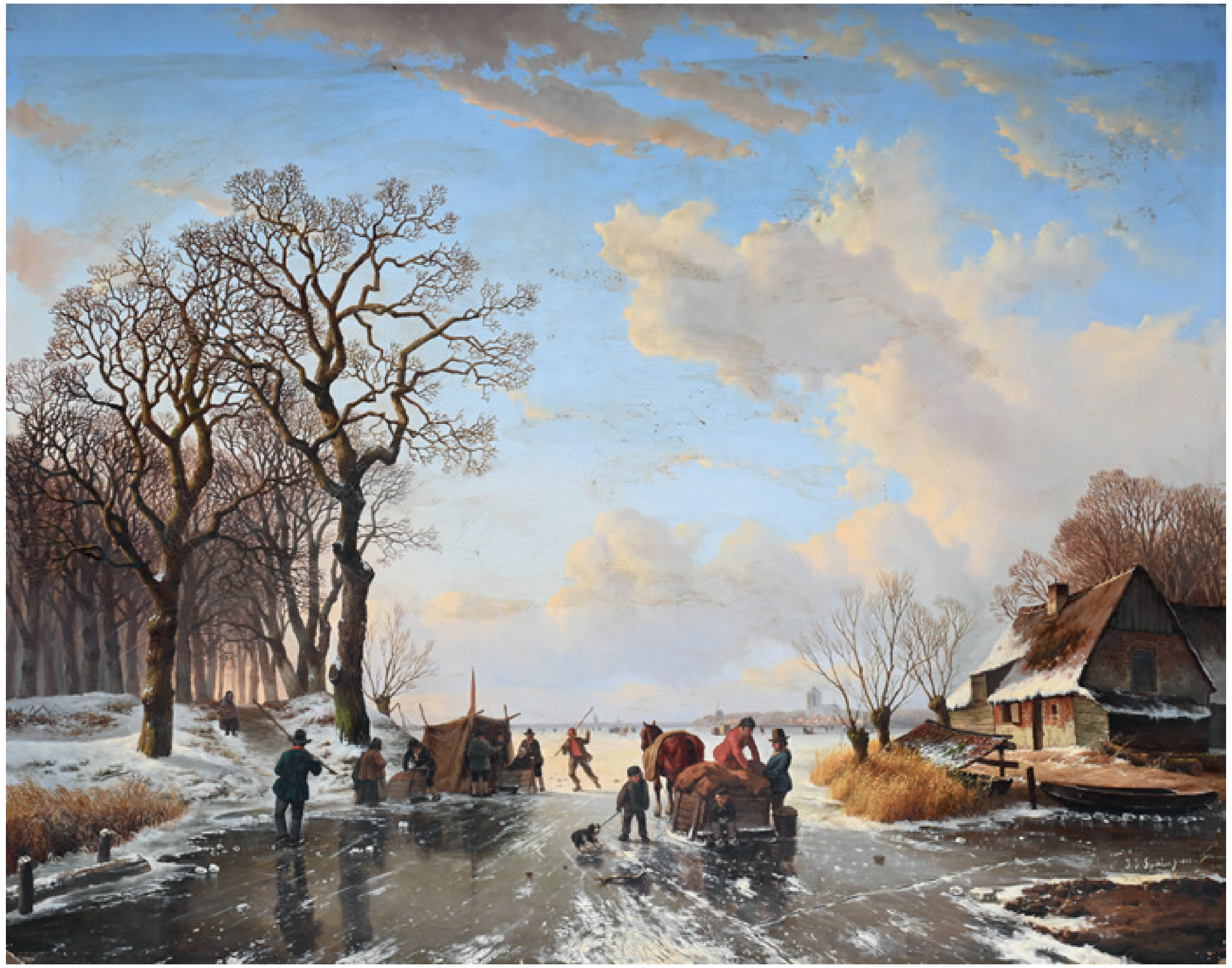
Oil on canvas

Signed (lower right)

59 x 48cm (23 x 18¾ in.)

£3,000-5,000

256 (no lot)



257

257

JAN JACOB SPOHLER (DUTCH 1811-1866)

WINTER LANDSCAPE WITH FROZEN LAKE

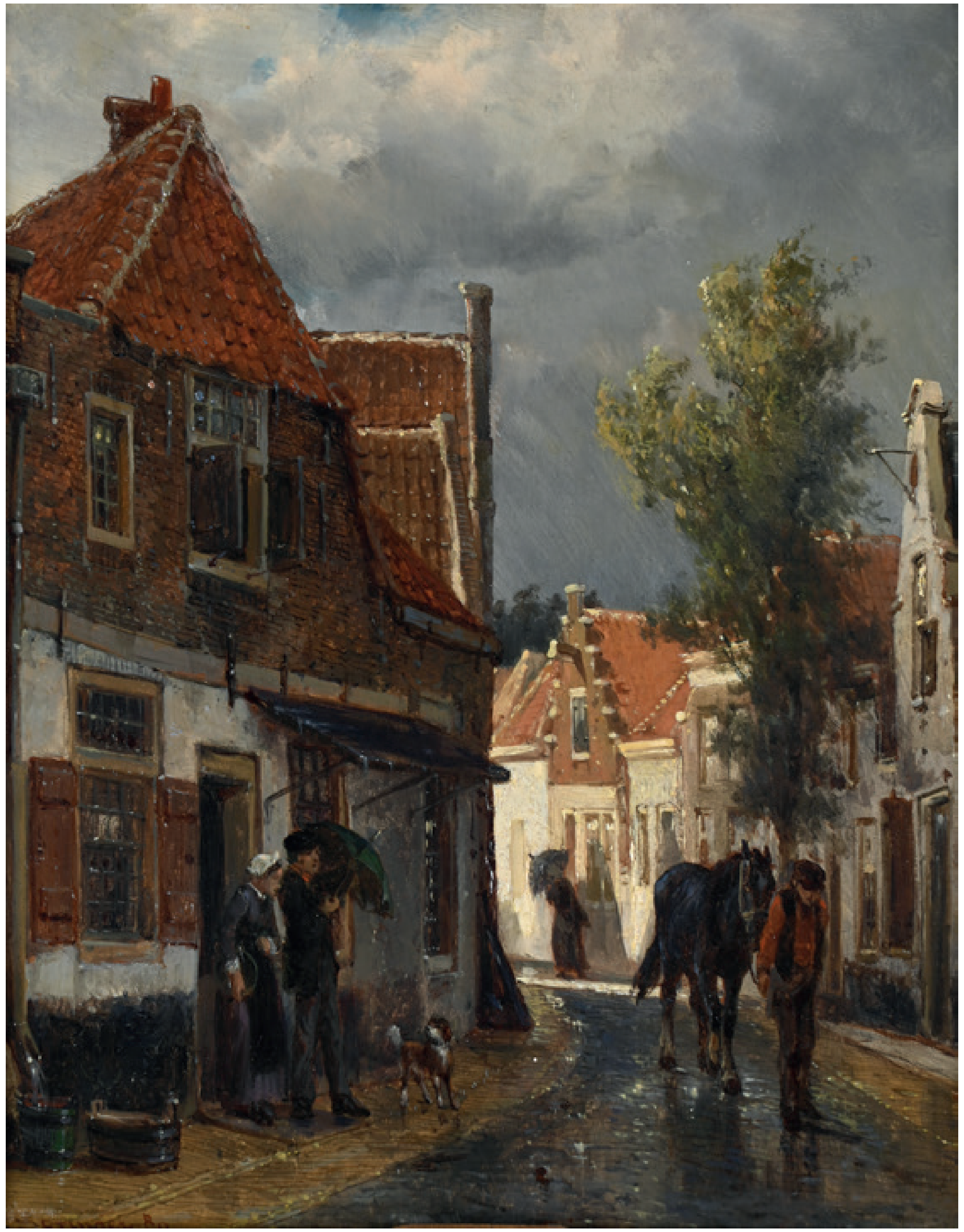
Oil on canvas

Signed and dated '1855' (lower right)

63 x 80cm (24¾ x 31¼ in.)

Unframed

£3,000-5,000



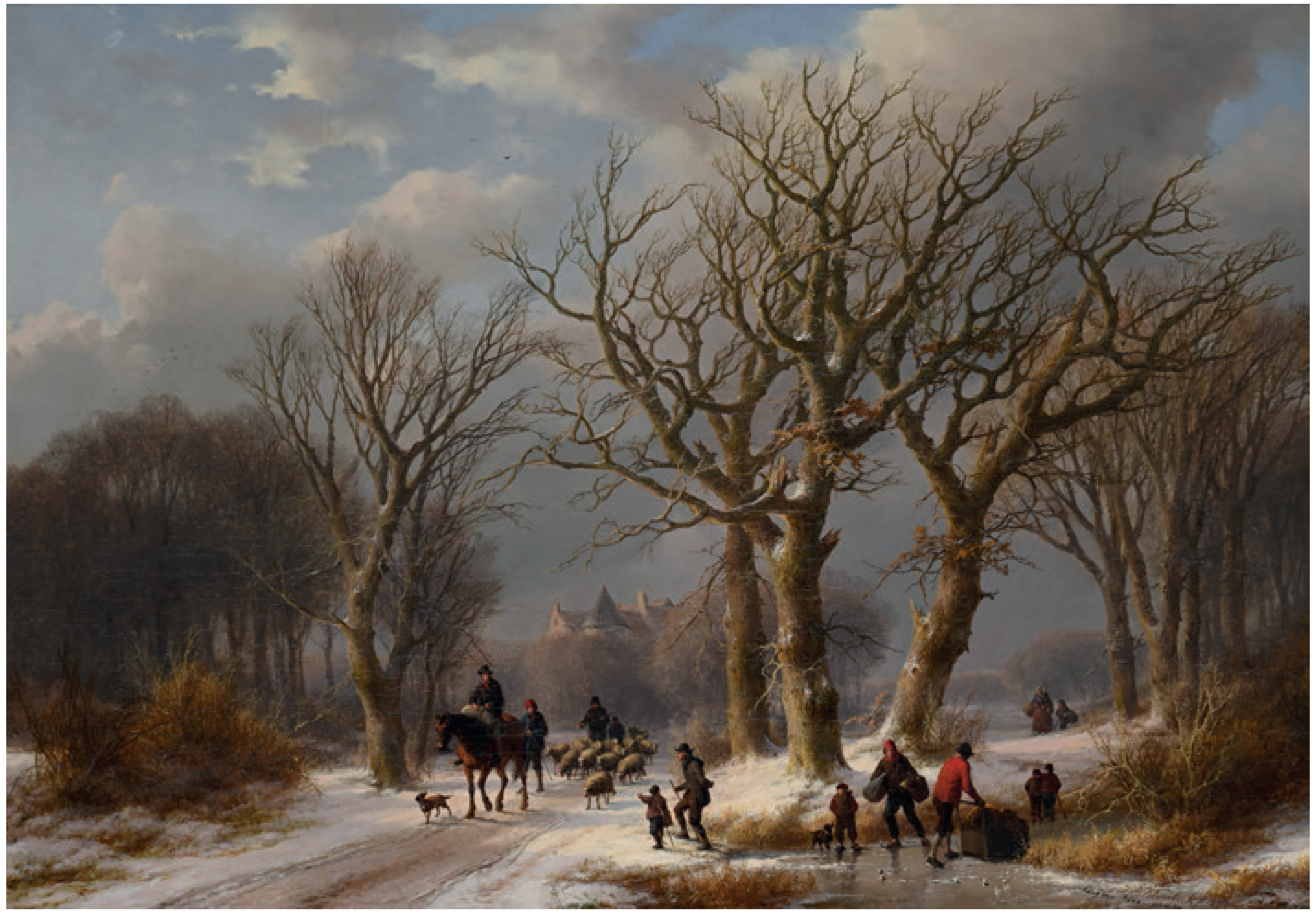
258

258

CORNELIS SPRINGER (DUTCH 1817-1891)
A RAINY DAY IN A STREET IN OUDEWATER
Oil on panel
Signed and dated '80' (lower left)
24.5 x 19cm (9½ x 7¼ in.)

Provenance:
Mrs G. M. Mathijssen, Leeuwarden, The Netherlands, purchased from the artist on 21 December 1880 for Dfl 200
Kunsthandel Pieter. A. Scheen, The Hague, 1948
Kunsthandel A. H. Bies, Eindhoven

£4,000-6,000

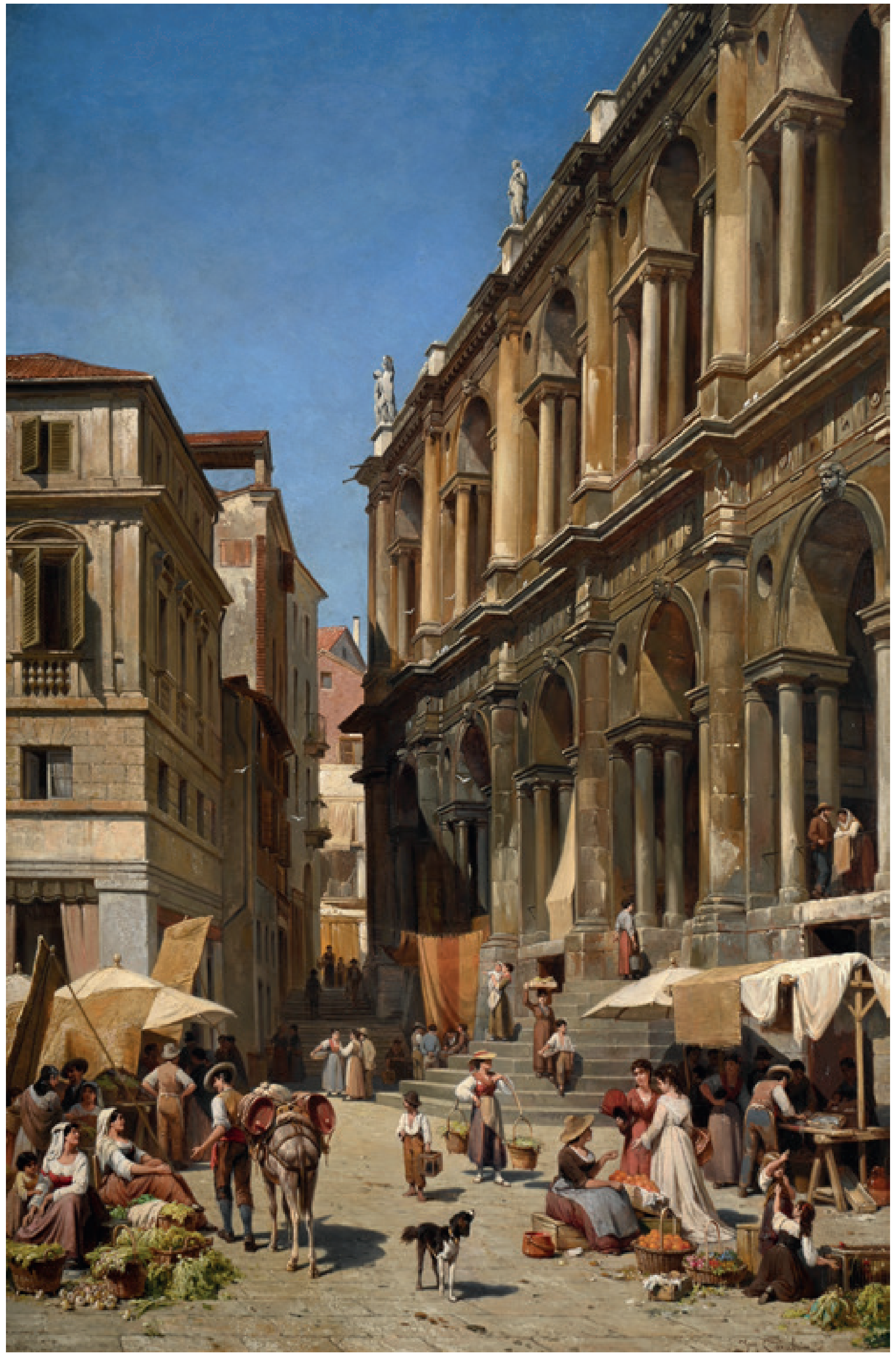


259

259

EUGENE VERBOECKHOVEN (FLEMISH 1798-1881) AND JOHANN BERNARD KLOMBECK (GERMAN 1815-1893)
FIGURES IN A FROZEN WINTER LANDSCAPE
Oil on canvas
Signed by both artists and dated `1872' (lower right)
48 x 69cm (18¾ x 27 in.)

£10,000-15,000



260

260

JACQUES François CARABAIN
(BELGIAN 1834-1933)
VEGETABLE MARKET AT THE BASILICA OF VICENZA
Oil on canvas
Signed (lower right)
137 x 88.5cm (53¾ x 34¾ in.)

With certificate handwritten by the painter (verso)

£8,000-12,000

261

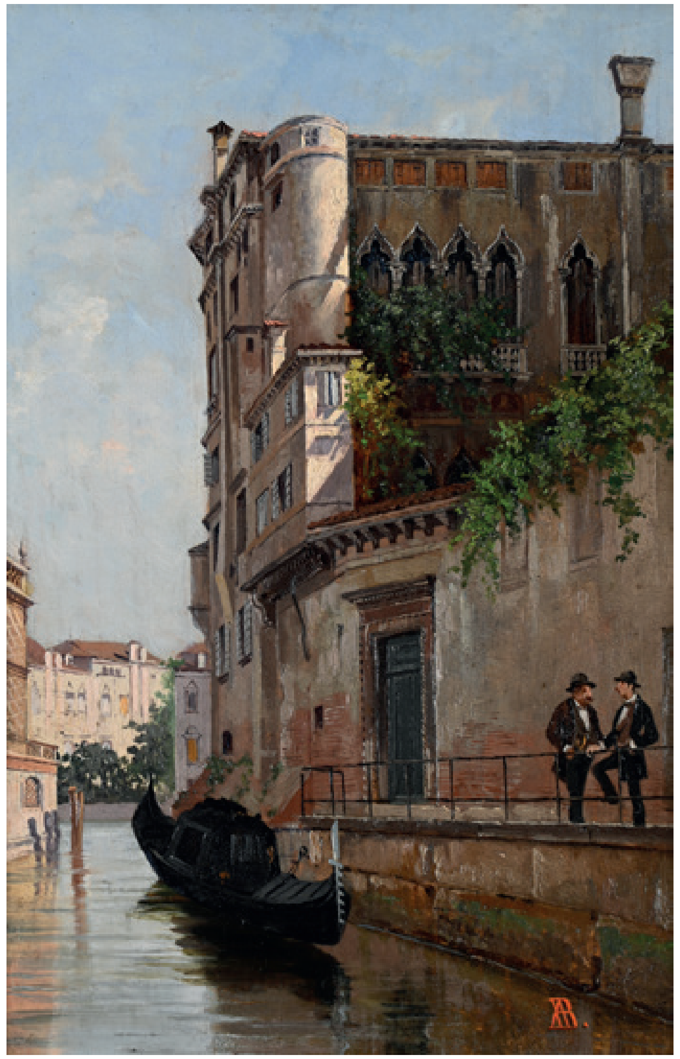
ANTOINETTA BRANDEIS (AUSTRIAN 1849-1910)
PALAZZO CONTARINI
Oil on panel
Signed with monogram (lower right)
22 x 14.5cm (8½ x 5½ in.)

£3,000-5,000

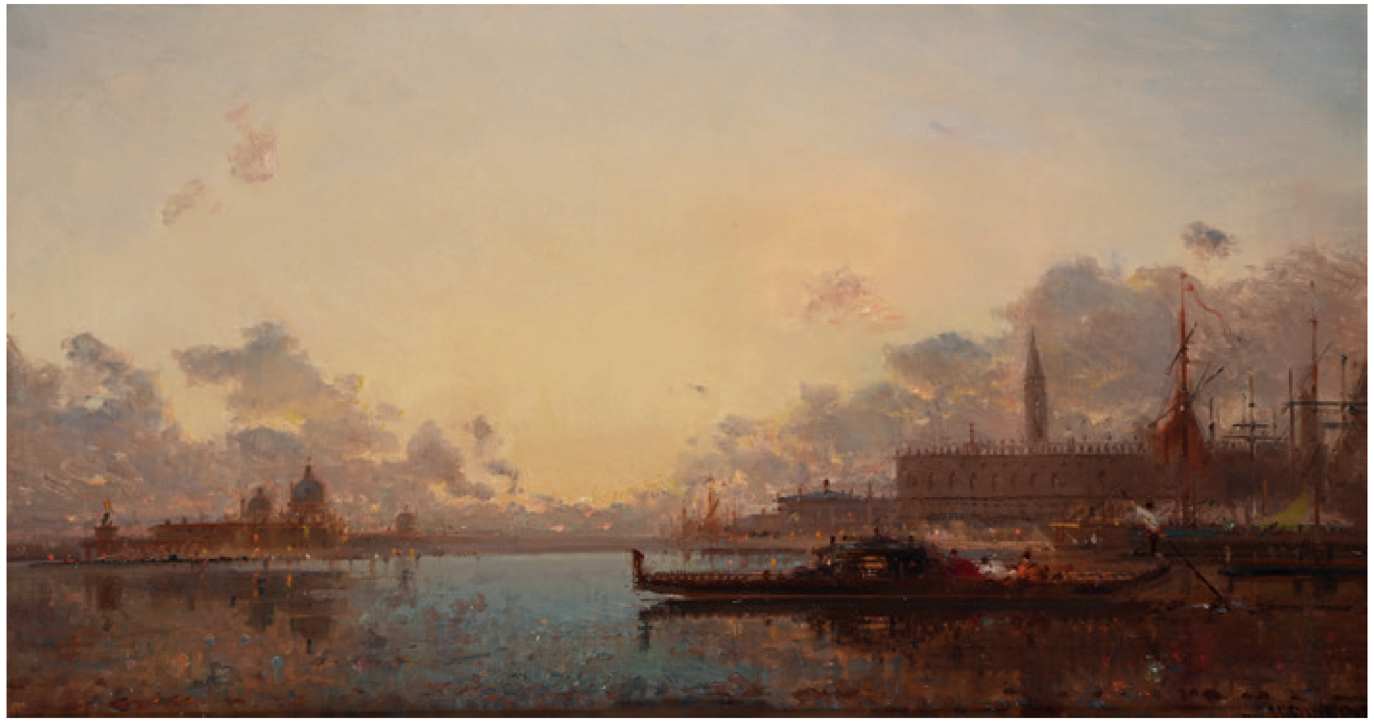
262

HENRI DUVIEUX (FRENCH CIRCA 1855-1902)
VENICE
Oil on canvas
Signed (lower right)
35 x 65cm (13¾ x 25½ in.)

£2,000-3,000



261



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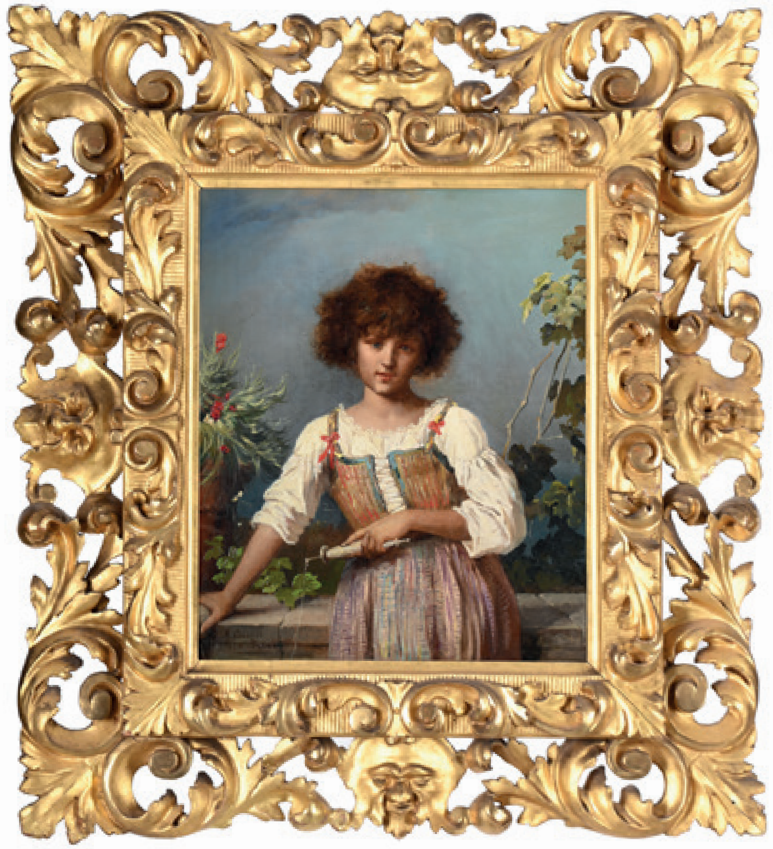


263

263

ARNOLDO CORRODI (ITALIAN 1846-1874)
PORTRAIT OF AN ITALIAN GIRL HOLDING A SPINDLE
Oil on canvas
Signed, dated and inscribed '1874 Rome' (lower left)
38 x 31cm (14¾ x 12 in.)
In a gilt Florentine frame

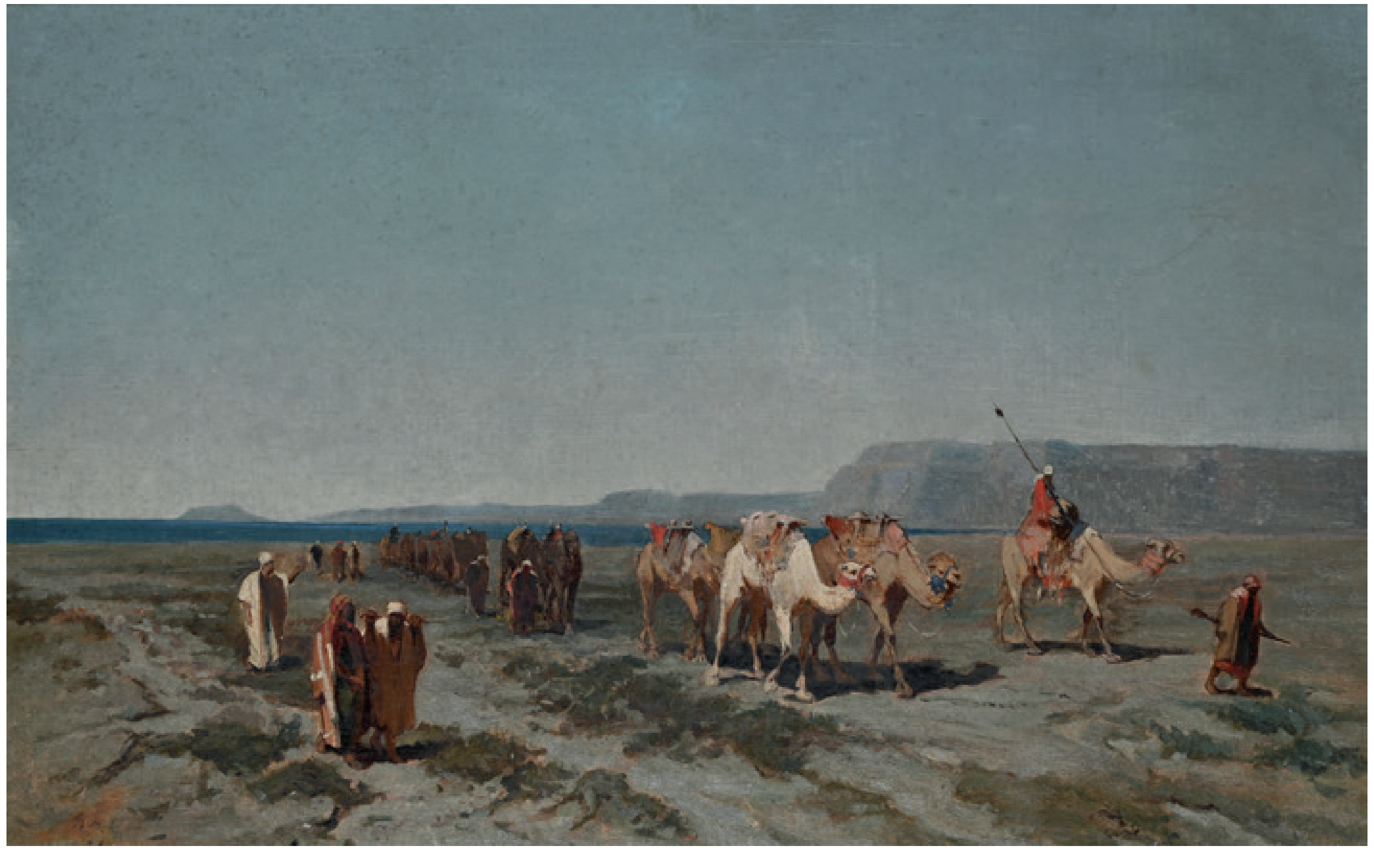
£1,000-1,500

264

ATTRIBUTED TO CESARE BERTOLLA (1845-1920)
A CAMEL TRAIN
Oil on canvas
Indistinctly signed (lower left)
41 x 66cm (16 x 25 in.)

An autographed variant of this picture sold at Il Ponte Casa D'aste, Milan, 14th December 2021, lot 37.

£800-1,200

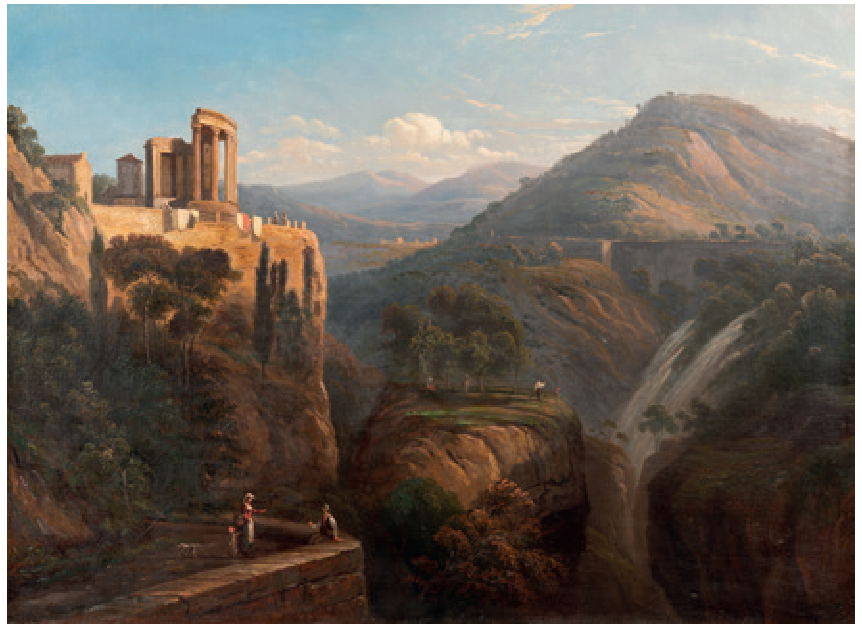


264

265

FRANZ KNEBEL II (SWISS 1809-1877)
THE TEMPLE OF VESTA AND THE FALLS AT TIVOLI
Oil on canvas
54 x 73cm (21¼ x 28½ in.)

£3,000-5,000



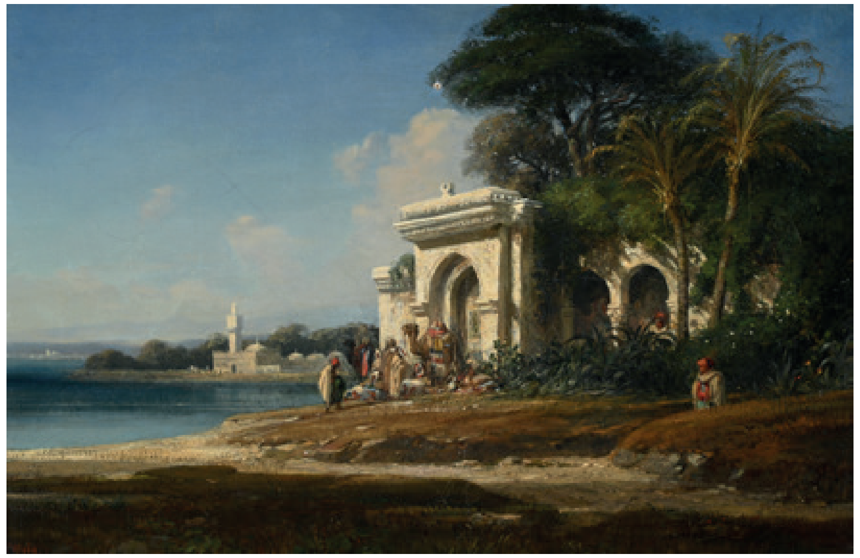
265

266

WILLIAM WYLD (BRITISH 1806-1889)
ON THE NILE
Oil on canvas
Signed (lower left)
26 x 39.3cm (10 x 15¼ in.)

Provenance:
The Bischoffsheim Collection.
Victor Brockbank Ltd, London.

£800-1,200

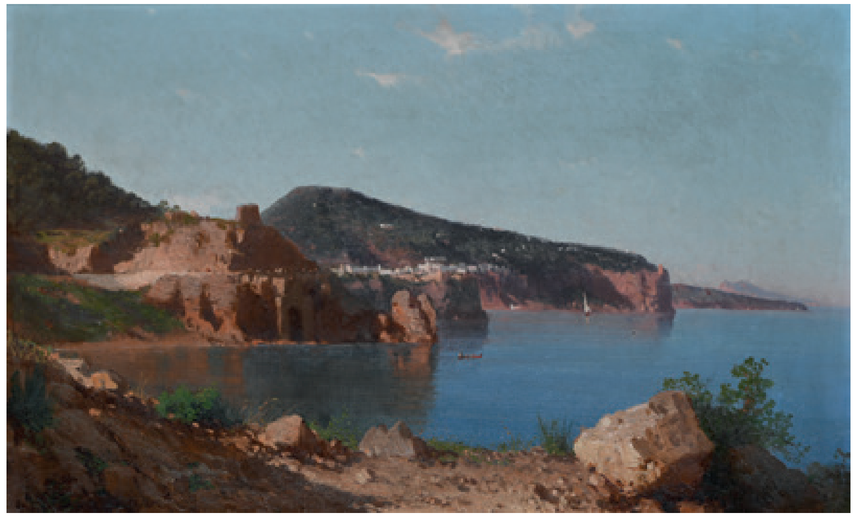


266

267

ALESSANDRO LA VOLPE
(ITALIAN CIRCA 1820-1887)
THE SORRENTINE COAST WITH A VIEW OF VICO EQUENSE IN THE BAY OF NAPLES
Oil on canvas
Signed (lower right)
46 x 73cm (18 x 28½ in.)

£2,000-3,000



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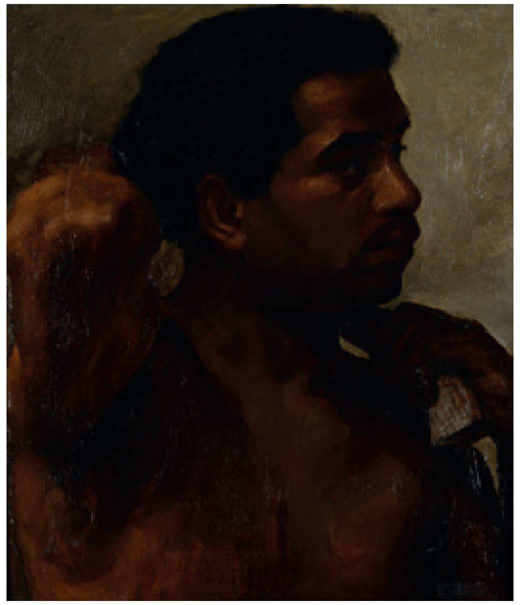


268

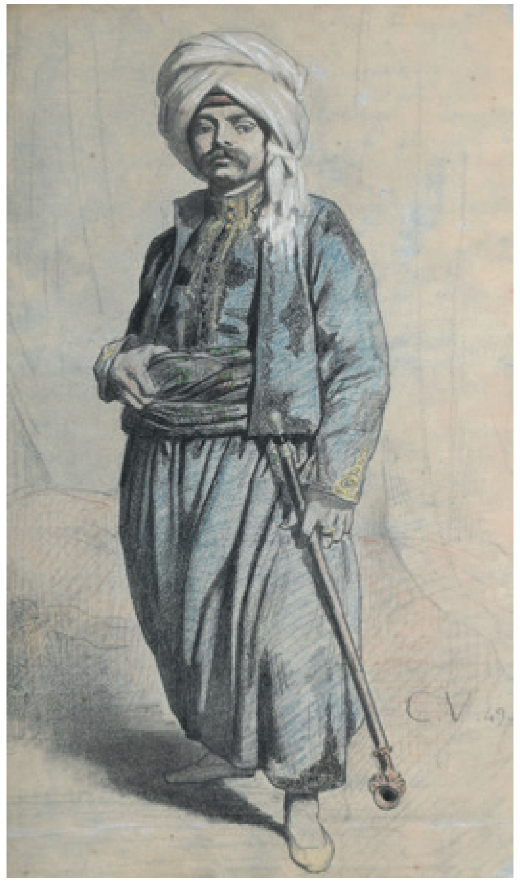
269

JEAN JOSEPH BENJAMIN CONSTANT (FRENCH 1845-1902)

TWO MOROCCAN WOMEN BY THE SEA

Oil on canvas
Signed and dated '1876' (lower left)
86 x 86cm (33¾ x 33¾ in.)

£2,000-4,000



270

268

MIDDLETON JAMESON (BRITISH 1851-1919)

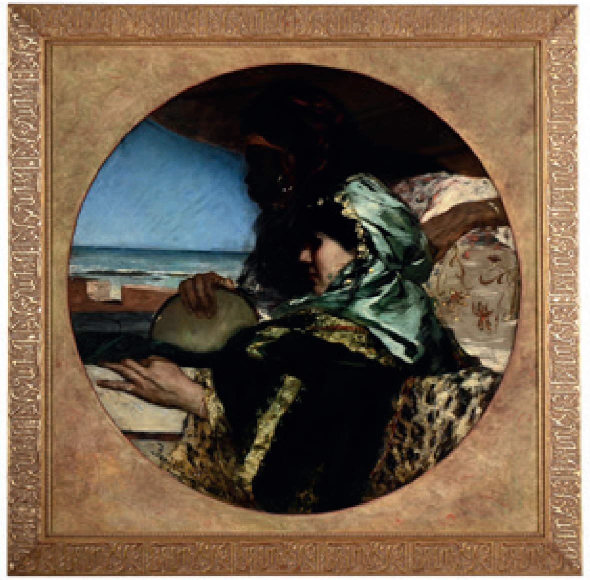
PORTRAIT OF A MAN, POSSIBLY FROM THE SHONA TRIBE, MASHONALAND

Oil on canvas
Signed with initials (lower right)
34.5 x 29.5cm (13½ x 11½ in.)

Middleton Jameson had African connections, and travelled to Mashonaland, a region that now makes up half of Zimbabwe, where he produced paintings of local tribespeople. The majority of Mashonaland people are from the Shona tribe. It is likely that the present work was executed on such a visit.

Jameson was born in Edinburgh, and an older brother of Sir Leander Starr Jameson, a British South African statesman, notable for his leadership of the Jameson Raid. A portrait of the latter is in the Primary Collection of the National Gallery, London.

£1,500-2,500



269

270

CHARLES VALFORT (FRENCH 1808-1867)

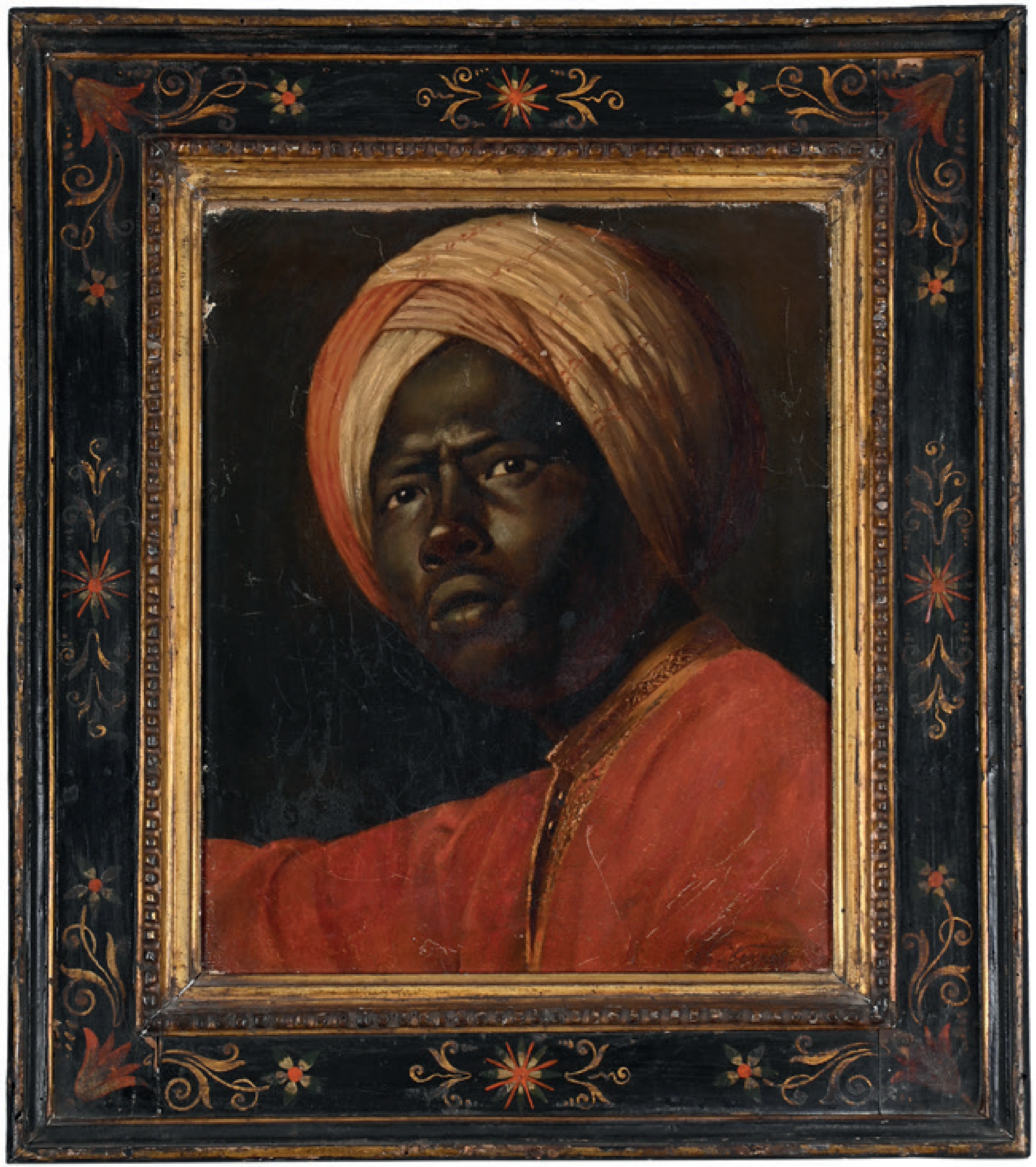
STANDING ARAB

Coloured chalks
Initialled and dated '49' (lower right)
54 x 31cm (21¼ x 12 in.)

Provenance:
Shephard Gallery, Associates, New York
Sale, Nadeau's Auction Gallery, Connecticut, *Annual New Year's Day Auction*, 1 January 2019, lot 288

Exhibited:
New York, Shepherd Gallery, *French Nineteenth Century Paintings, Drawings, Pastels & Watercolours*, Spring Exhibition, 1984, cat. no. 47 (illustrated)

£1,000-1,500



271

271

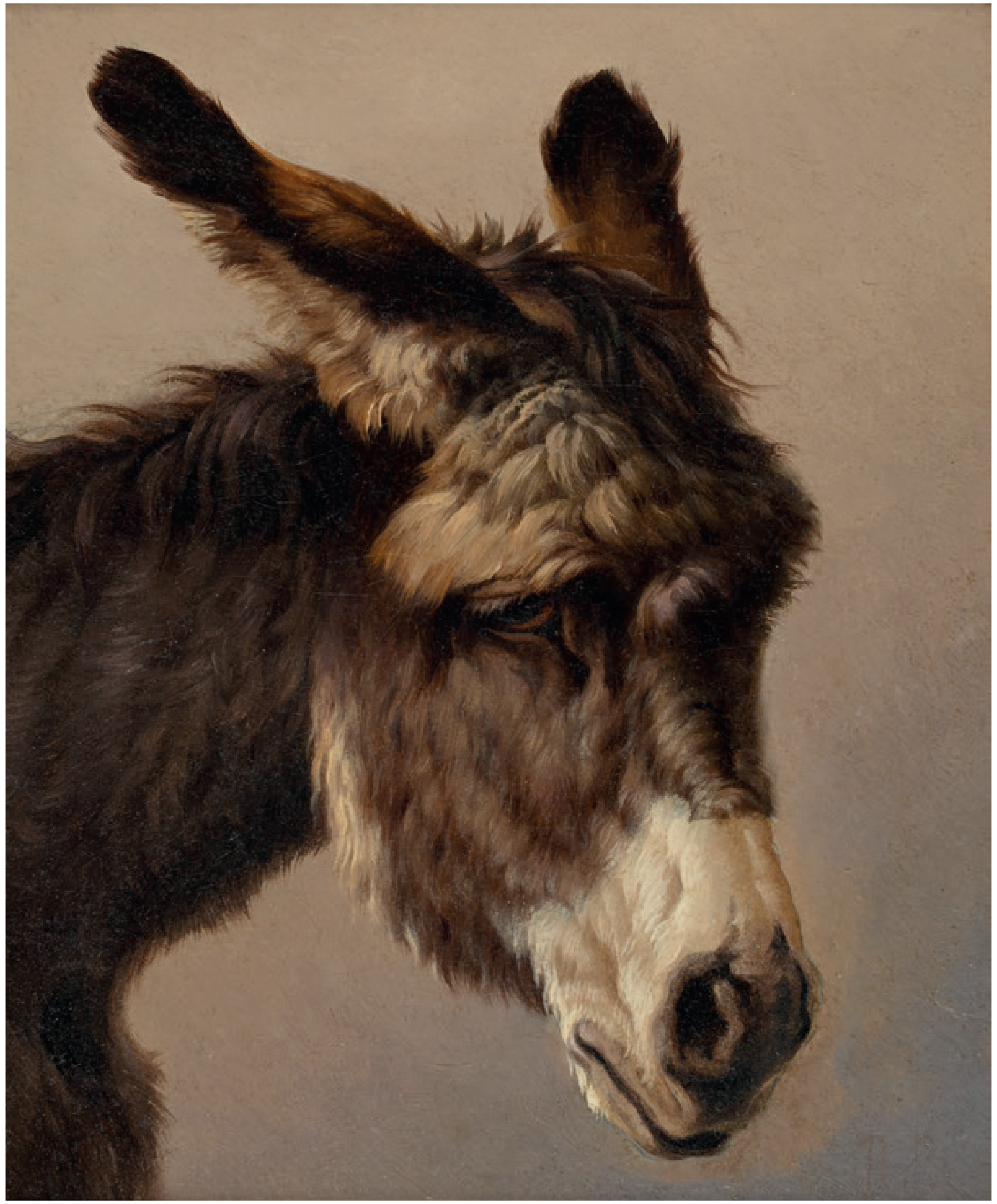
CIRCLE OF HORACE VERNET (FRENCH 1789-1863)

PORTRAIT OF A MAN WEARING A TURBAN

Oil on canvas
With signature (lower right)
41 x 33cm (16 x 12 in.)

Provenance:
Private Collection, Paris, thence by descent

£3,000-5,000



272

272

ROSA BONHEUR (FRENCH 1822-1899)
HEAD OF A DONKEY
Oil on canvas
Signed with initials (lower right)
28.5 x 23cm (11 x 9 in.)

A closely comparable study of a Donkey by Bonheur sold at auction with Helmuth Stone, Sarasota, Florida, 17th December 2024 for £42,790.

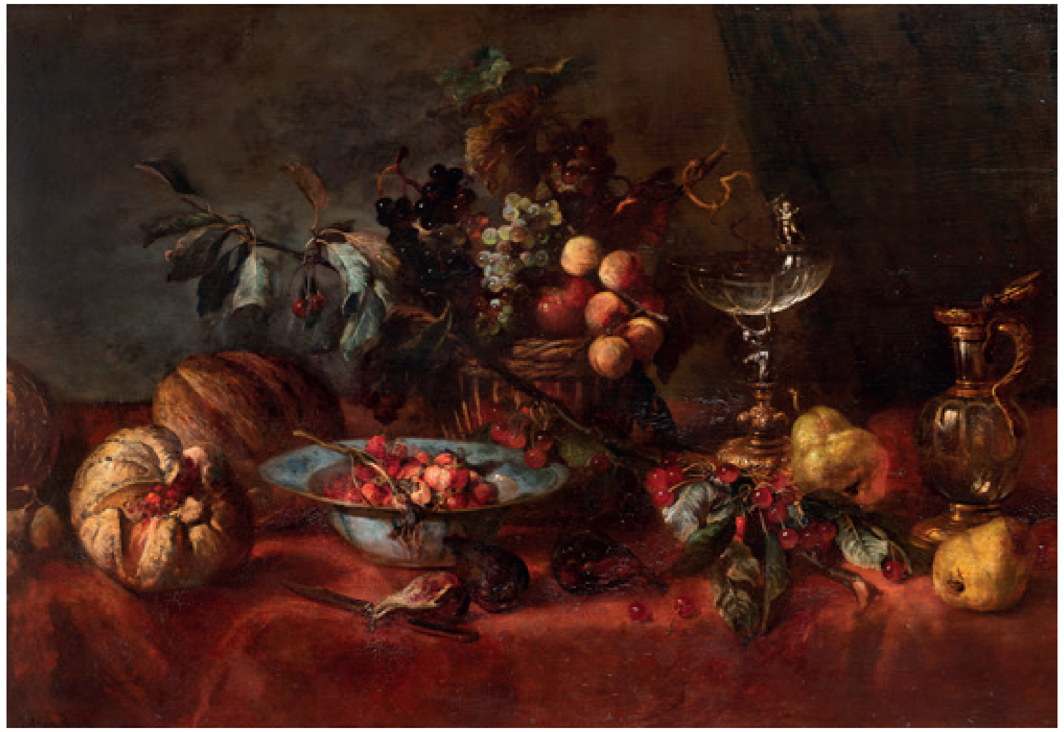
£7,000-10,000

273

DUTCH SCHOOL (19TH CENTURY)
A STILL LIFE WITH FRUIT AND A EWER
Oil on panel
94 x 134cm (37 x 52¾ in.)

Provenance:
Sale, Sotheby's, London, *Nineteenth Century Paintings, Sculpture and Watercolours*, 24 September 1997, lot 172

£4,000-6,000

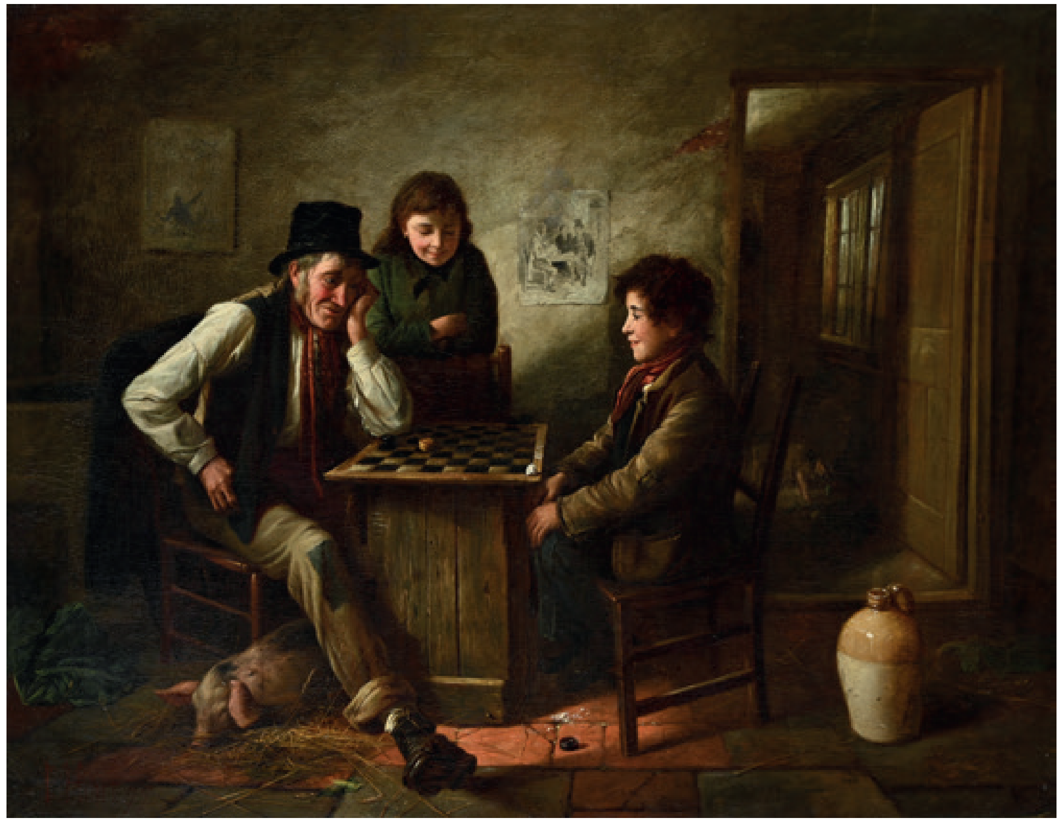


273

274

CHARLES HUNT JUNIOR (BRITISH 1829-1900)
PADDY PUZZLED
Oil on canvas
Signed and dated '79' (lower left); further signed, titled and dated '1879' (verso)
71 x 90cm (27¾ x 35¼ in.)

£3,000-5,000



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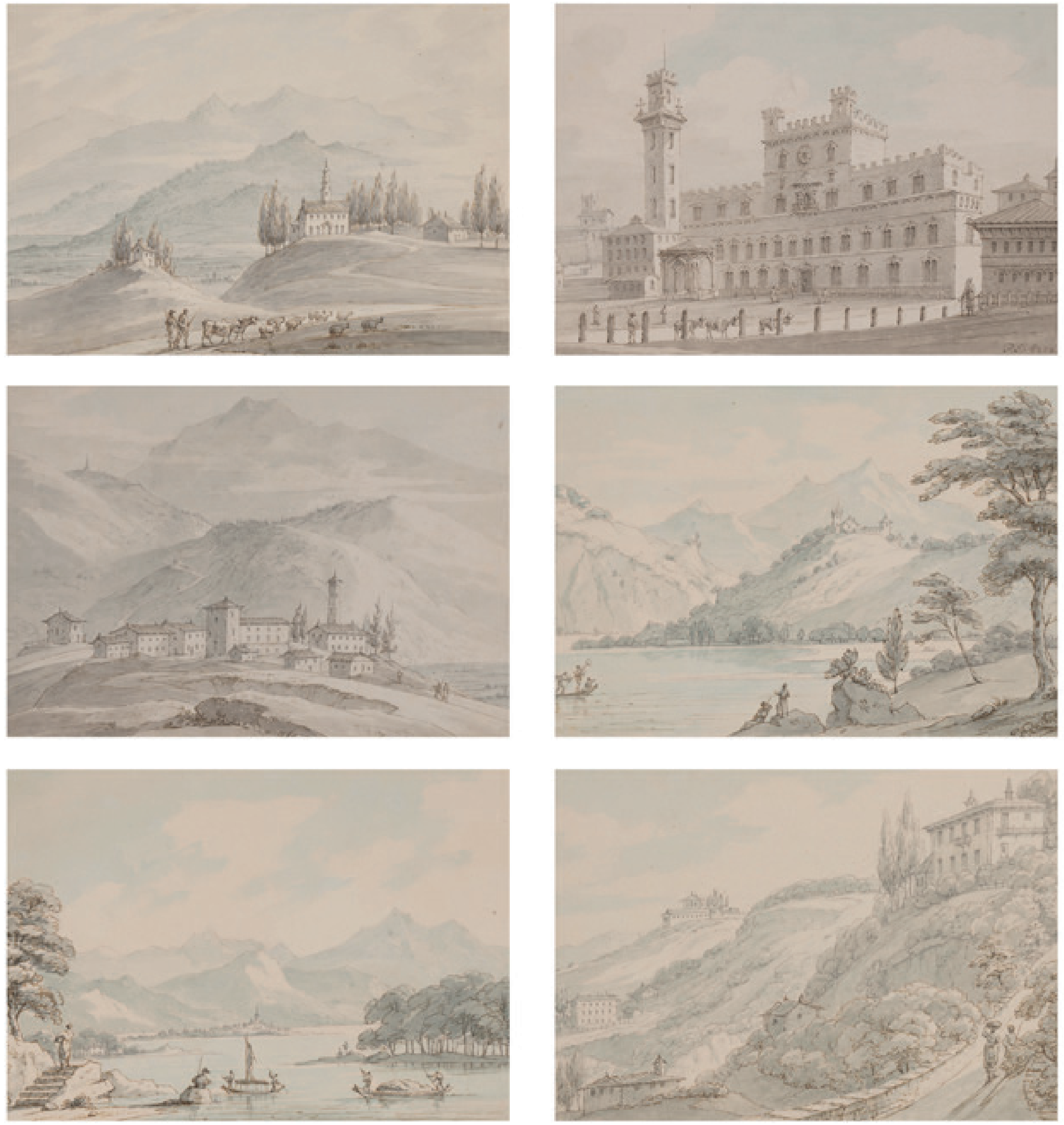


275 (Part lot)

275

PAUL SANDBY MUNN (BRITISH 1773-1845)
THE TOWN HALL AT SIENNA
Pen and ink with blue and grey wash
Signed (lower right); inscribed (lower centre)
23 x 32cm (9 x 12½ in.)
Unframed

Together with eleven additional Italian views attributed to the same hand, each inscribed with location to supporting margins, approx. 25 x 36cm, Unframed (12)

Provenance:
Sale, Bonhams, No. 31209 [?], lots 15, 23, and 32

£600-800

276

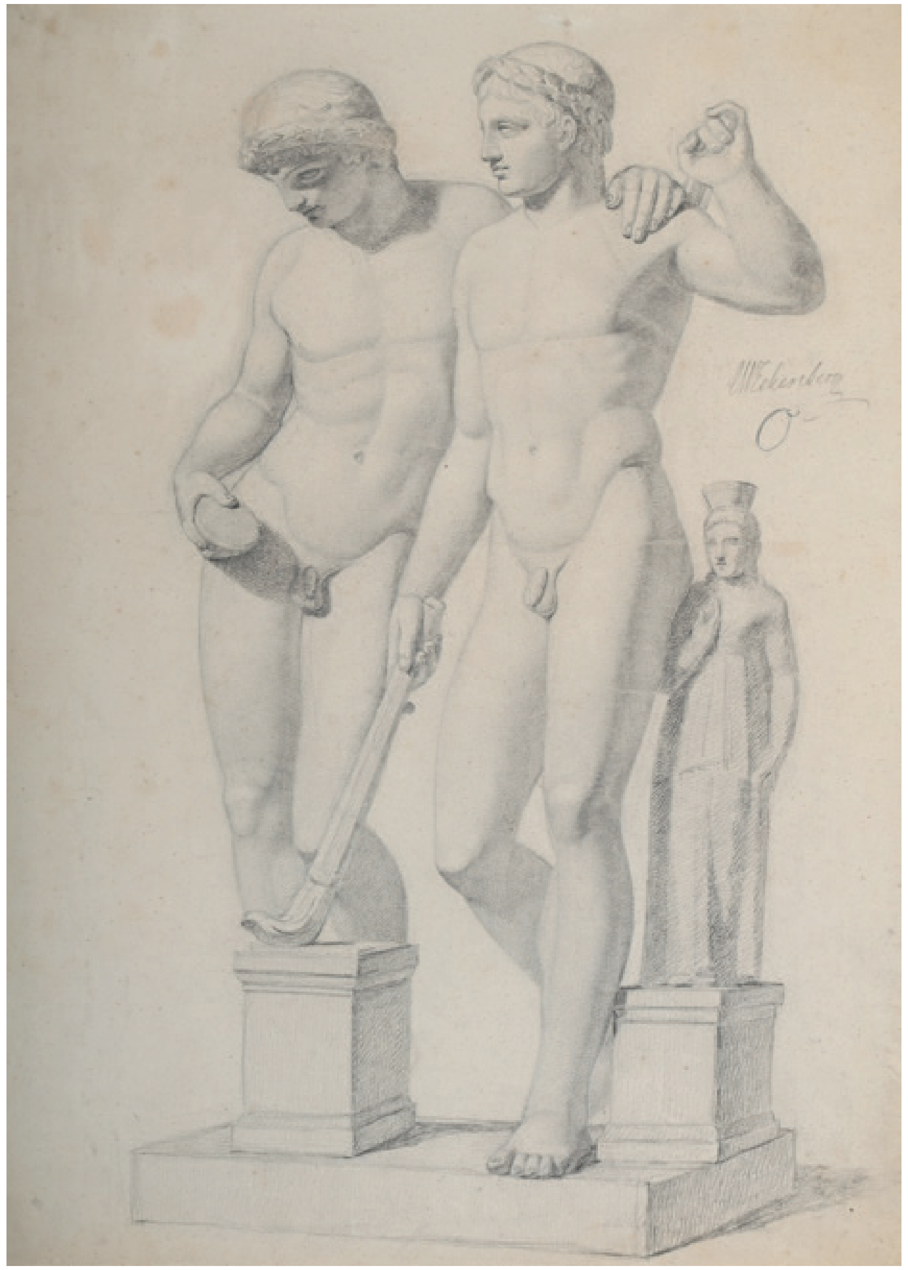
CARL CHRISTIAN CONSTANTIN HANSEN (DANISH 1804-1880)
CASTOR AND POLLOX (AFTER THE ANTIQUE)
Pencil
with inscription 'C.W.Eckersberg' and the letter 'O' (upper right)
52 x 36cm (20¼ x 14 in.)

Provenance:
The Artist's Estate
Private Collection, Denmark
Sale, Christie's, New York, *Old Master British Drawings*, 30 Jan 2018, lot 89
Le Claire Kunst, Hamburg.

Literature:
K. Kryger, 'Tegninger efter afstobninger', in *Spelinger i gips*, exhib. cat., Copenhagen, Det Kongelige Danske Kunstakedemi, 2004, p. 214.

The present drawing bears the inscription C.W.Eckersberg referring to Christoffer Wilhelm Eckersberg (1783-1853) the 'father' of the Danish national school. He was appointed professor at the Royal Danish Academy of Art in Copenhagen in 1818 and Hansen was one of his early students. Hansen studied with Eckersberg between 1828 and 1833 and had started attending classes held at the Academy's plaster cast collection already. The drawing was entered by Hansen into a drawing competition at the Academy, signed by Eckersberg in his capacity of professor, and marked with an O, to identify Hansen while ensuring his anonymity (see Kryger, *op. cit.*, pp. 212-219).

£1,500-2,000



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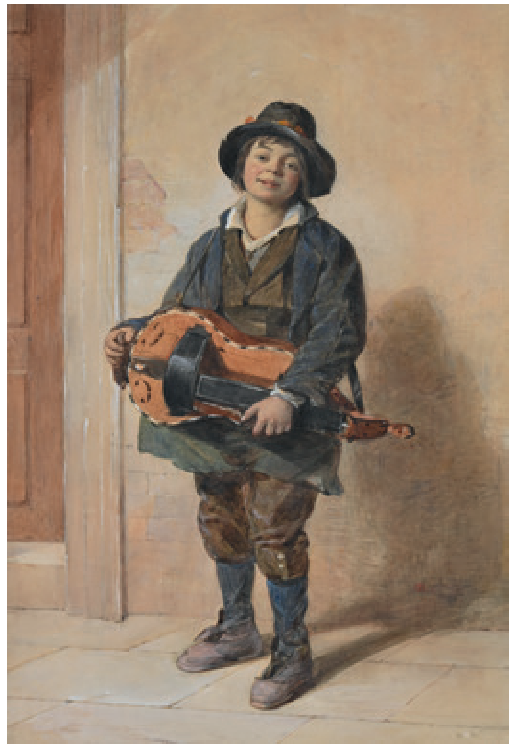
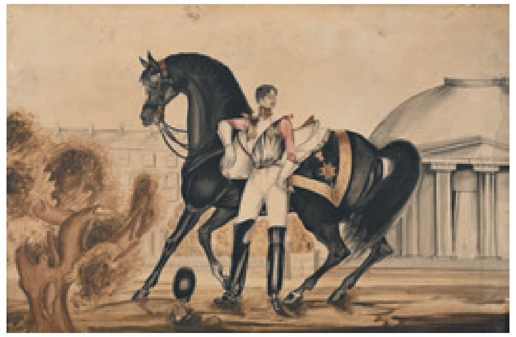

277

277
OCTAVIUS OAKLEY (BRITISH 1800-1867)
THE GUITAR BOY
Pencil and watercolour heightened with white
Signed with monogram (lower right)
50 x 32cm (19½ x 12½ in.)

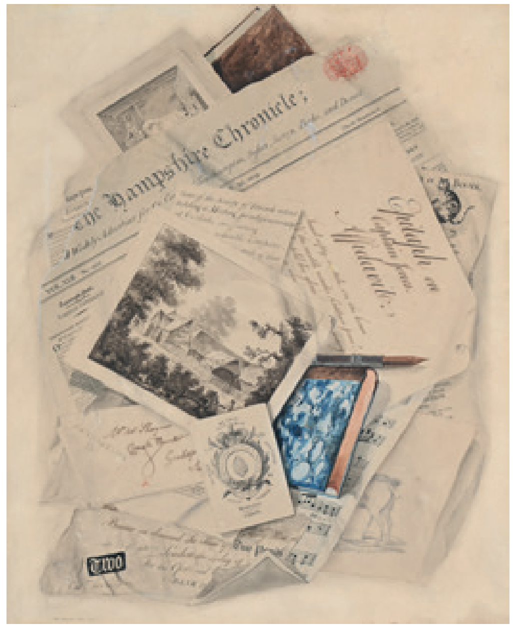
Provenance:
The Collection of Mr John Nelson Ogden by 1986
Chris Beetles, London
The Collection of David Pike, London

£300-500


278

278
ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF A CAVALIER WITH HIS HORSE
Watercolour and pencil
27.5 x 42cm (10¾ x 16½ in.)

£150-200



279

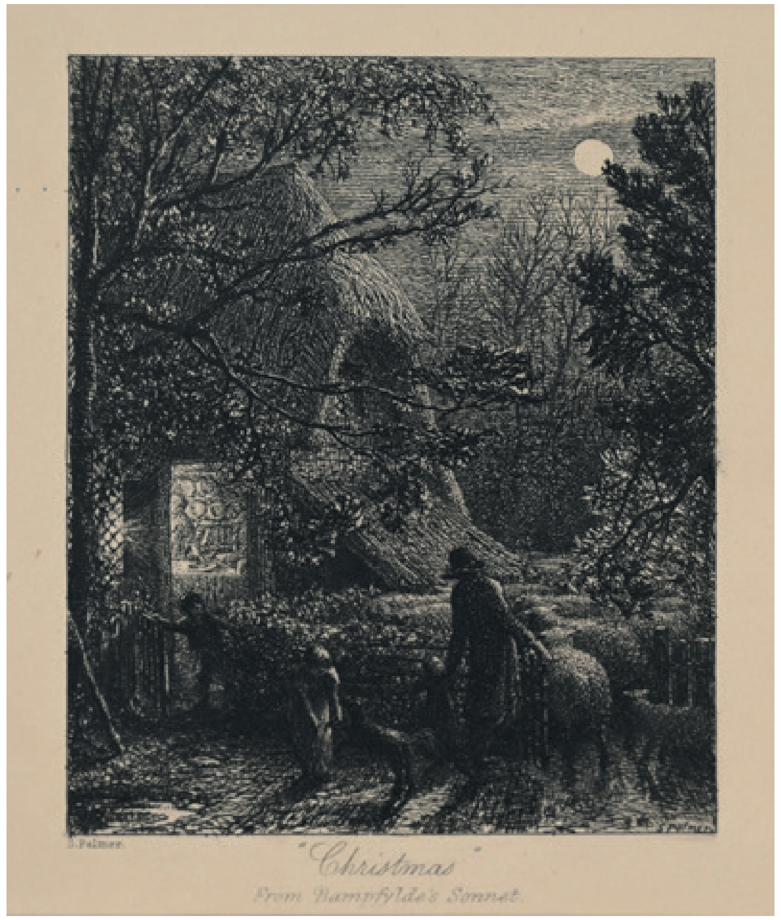
279
WILLIAM JOSEPH SHAYER (BRITISH 1787-1879)
HAMPSHIRE CHRONICLE TROMPE L'OEIL
Pencil and watercolour
Signed and dated '1809' (lower left)
52 x 41cm (20¼ x 16 in.)

£500-700

280
SAMUEL PALMER (BRITISH 1805-1881)
'CHRISTMAS' - FROM BAMPFYLDE'S SONNET
Etching
10 x 8cm (3¾ x 3 in.)

Provenance:
Garton & Cooke, London

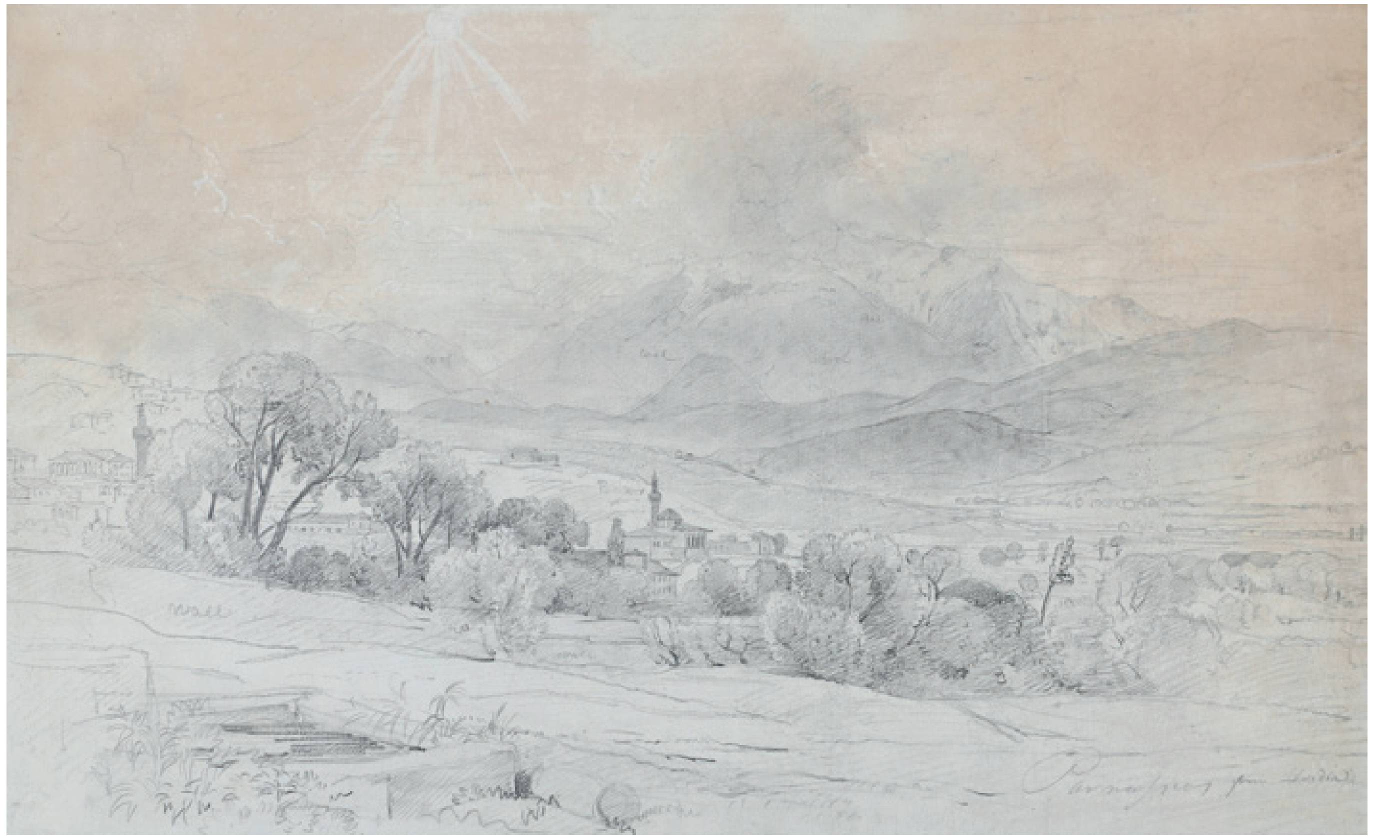
£700-1,000



280

281
EDWARD LEAR (BRITISH 1812-1888)
MOUNT PARNASSUS FROM LIVADIA
Pencil
Variously inscribed with artist's notes (throughout);
titled (lower right)
37 x 61cm (14½ x 24 in.)
Unframed

£1,500-2,500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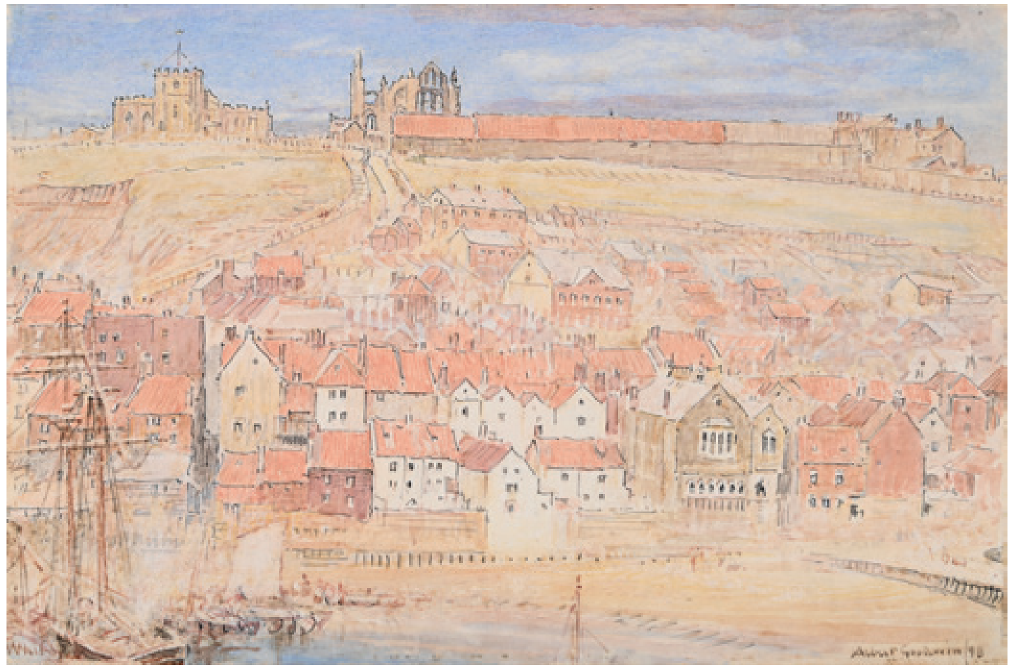
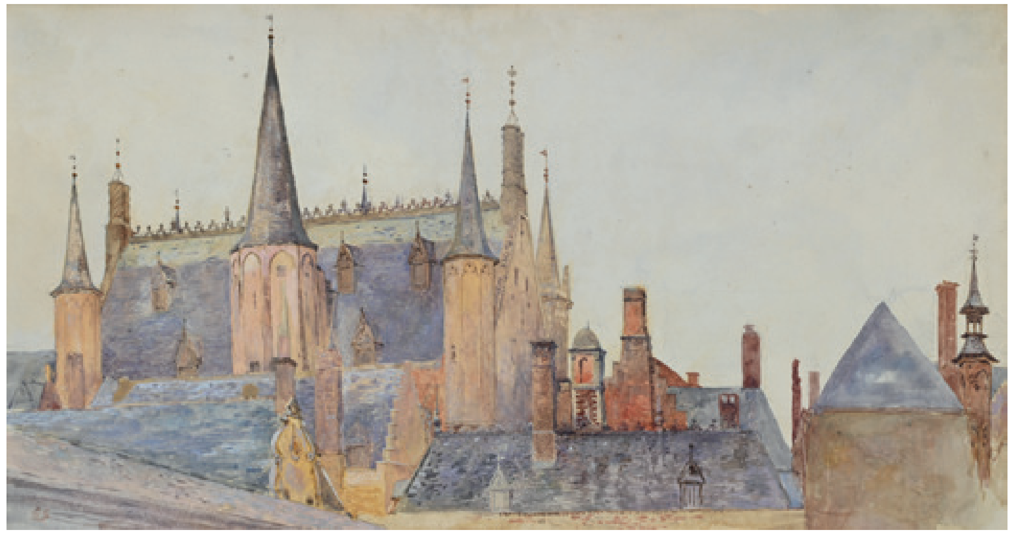


282



283

282

ALBERT GOODWIN (BRITISH 1845-1932)

WHITBY

Watercolour, pen and ink, and bodycolour

Inscribed 'Whitby' (lower left); signed and dated '98' (lower right)

13 x 19cm (5 x 7¼ in.)

Provenance:

Christ Beetles Ltd, London

Exhibited:

London, Chris Beetles Ltd, *The Long Nineteenth Century: Treasures and Pleasures*, March - April 2014, No 67

London, Chris Beetles Ltd, *In Search of Sun and Shadow. The Art of Albert Goodwin (1845-1932)*, October - November 2019, No. 77

£700-1,000

283

CHARLES GREEN (BRITISH 1840-1898)

BRUGES

Pencil, watercolour and bodycolour

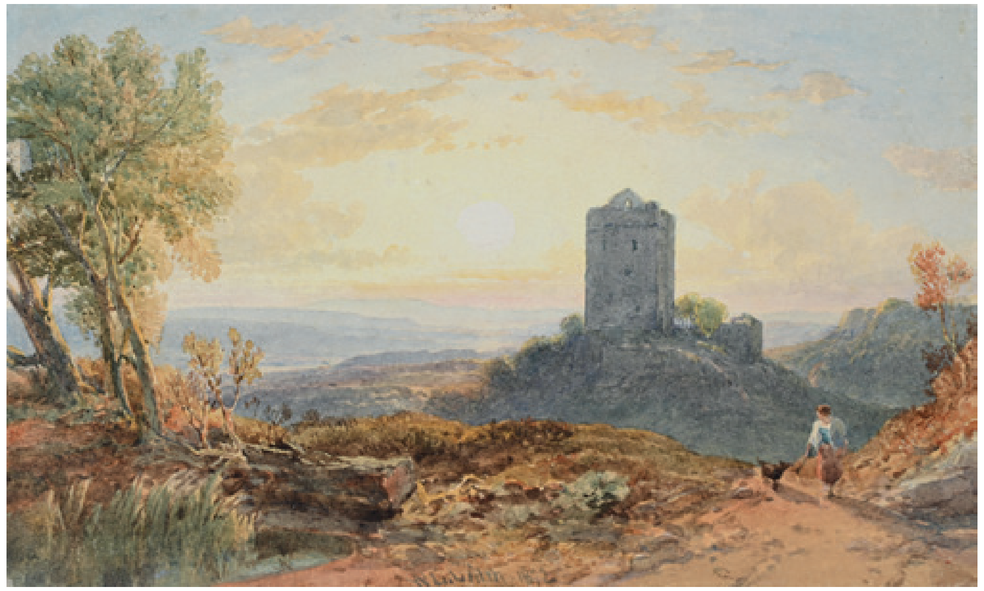
Signed with initials (lower left)

18 x 33cm (7 x 12 in.)

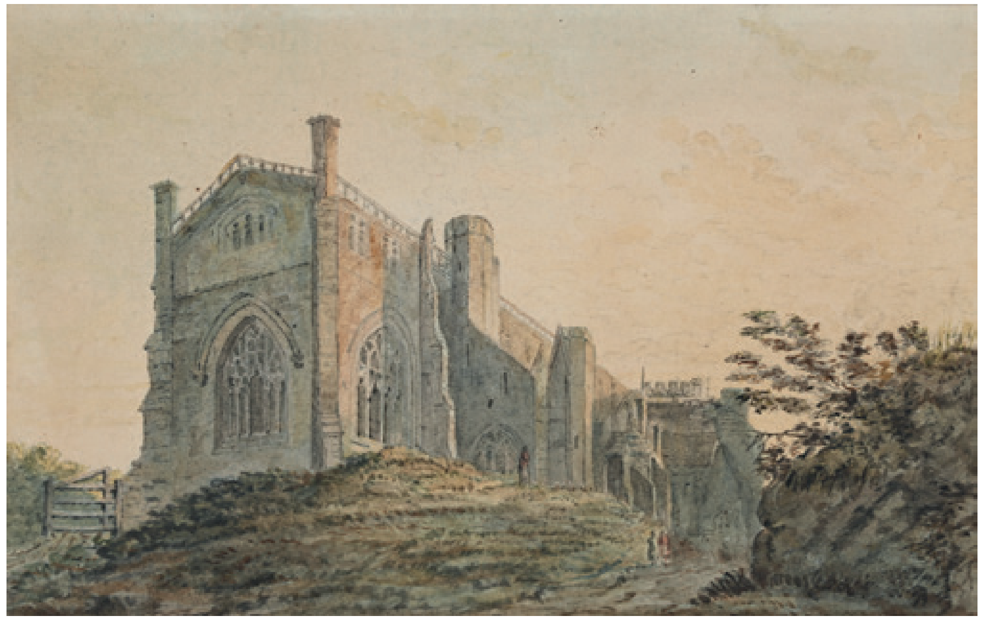
Provenance:

Sale, Christie's, *British Art on Paper including Victorian Watercolours from the Albert Dawson Collection*, 3 June 2004, lot 30 (part lot)

£600-800



284



285

284

WILLIAM LEIGHTON LEITCH (SCOTTISH 1804-1883)

SUNSET OVER A SCOTTISH LANDSCAPE

Watercolour

Signed and dated '1872' (lower centre)

14 x 22.5cm (5½ x 8¾ in.)

Provenance:

John Spink, London

£600-800

285

ENGLISH SCHOOL (19TH CENTURY), AFTER THOMAS GIRTIN

CHRISTCHURCH ABBEY, HAMPSHIRE

Pencil and watercolour

11 x 17cm (4¼ x 6½ in.)

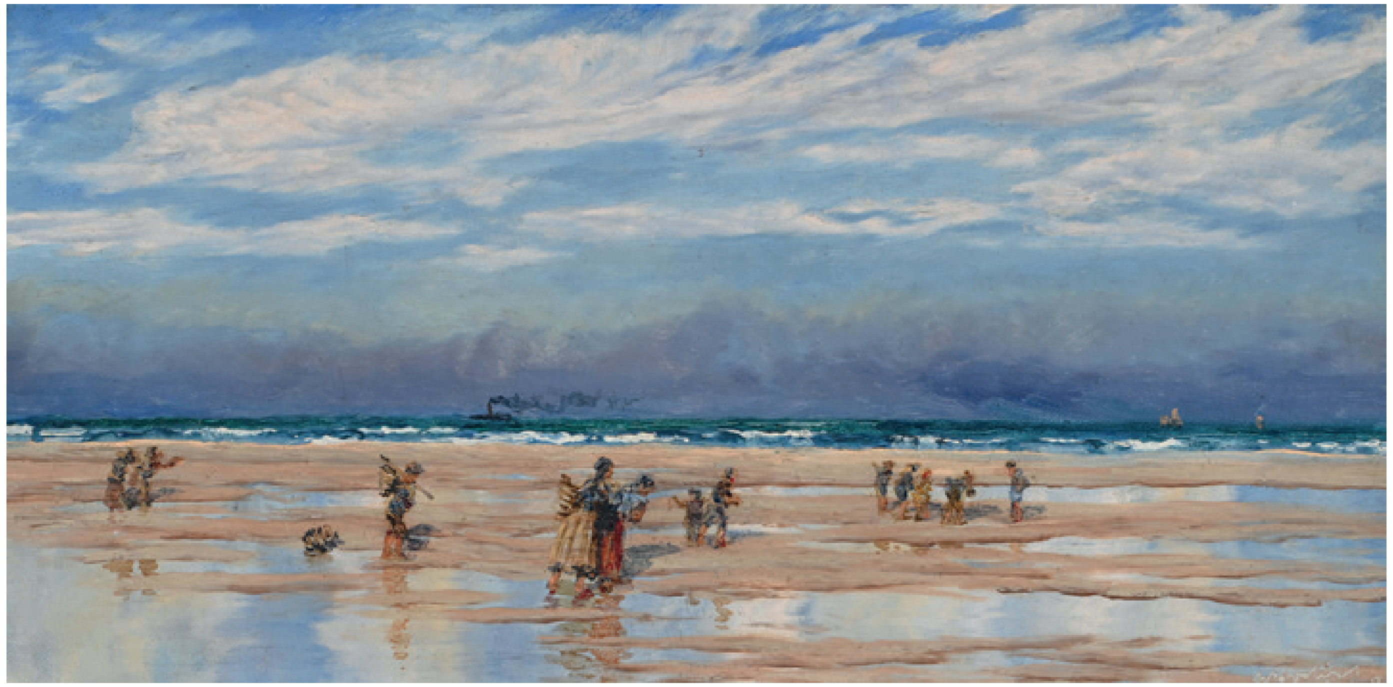
Provenance:

The Fine Art Society, London, November 1958 (as Attributed to J.M.W. Turner).

Sale, Reeman Dansie, Suffolk, 14th February 2018, lot 1011, as Attributed to J.M.W. Turner, (£6,000)

The present picture is a copy after a now lost watercolour by Thomas Girtin (1775-1802) which is known from an engraving. The composition was derived from a drawing by James Moore (1762-99),(See www.thomasgirton.com, No.TG0085).

£600-800



286

286

JOHN BRETT (BRITISH 1831-1902)

COCKLE FISHERS AT GRAVELINES

Oil on canvas

Inscribed and dated 'Gravelines/ 4 July 96' (lower right)

18 x 35.5cm (7 x 13¾ in.)

Provenance:

The artist's studio sale, Christie's, London, 15 February 1902, lot 62, where bought by 'McLean'
The Collection of Rev. W. Waite
Sale, Christie's, London, 23 January 1904, lot 124, bought by 'Collings'
Sale, Bonhams, London, 6 August 1964, lot 103
The Collection of Mr G. Welby-Everard
Sale, Knight, Frank & Rutley, London, 29 June 1967, lot 16
Sale, Sotheby's, London, 29 May 1968, lot 153
The Collection of Norman Bragg
Maas Gallery, London where purchased by Lord Dayton and thence to his niece in 2003
Her sale, Sotheby's, London, *Victorian, Pre-Raphaelite and British Impressionist Art,* 13 December 2018, lot 2

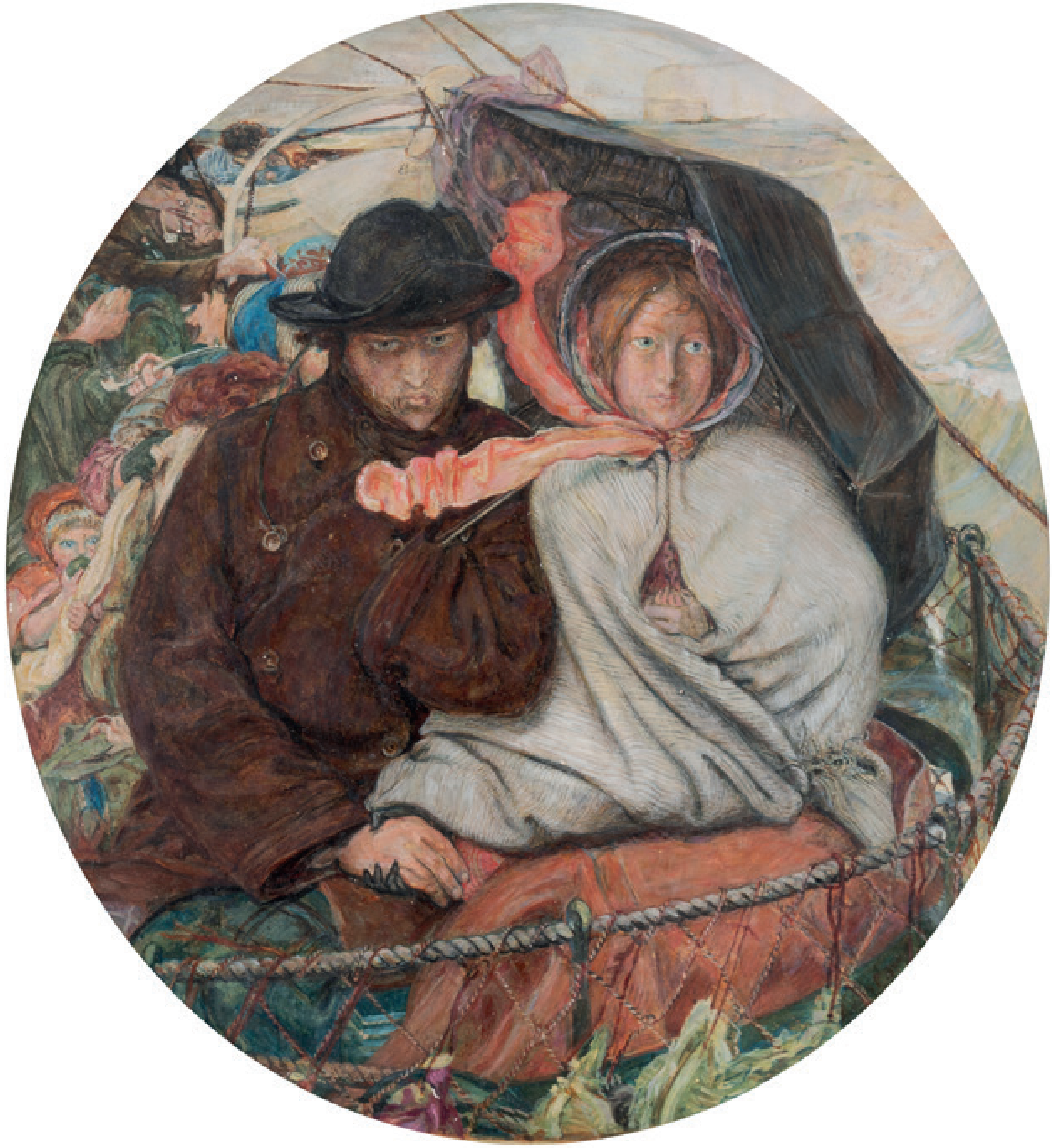
Literature:

Christiana Payne and Charles Brett, *John Brett - Pre-Raphaelite Landscape Painter*, 2010, p.175

In 1896 John Brett and his wife Mary went to Paris, the first time the artist had been abroad since 1870. After attending the Salon in Paris where one of John Brett's paintings was exhibited, the Bretts travelled along the Normandy coast but little of interest inspired him. However one painting from this holiday is this delightful scene painted on the beach at Gravelines, which is unusual for depicting so many lively figures catching shrimps and gathering cockles.

As has been noted; 'The deep purple of the sky contrasts effectively with the pale sand, where the reflections in the sandpools are freely and fluently painted. This sketch, and some other works surviving from this year, show that Brett was experimenting with a modified form of Impressionism in his last years...' (Christiana Payne and Charles Brett, John Brett - Pre-Raphaelite Landscape Painter, 2010, p.175).

£4,000-6,000



287

287

AFTER FORD MADOX BROWN

THE LAST OF ENGLAND

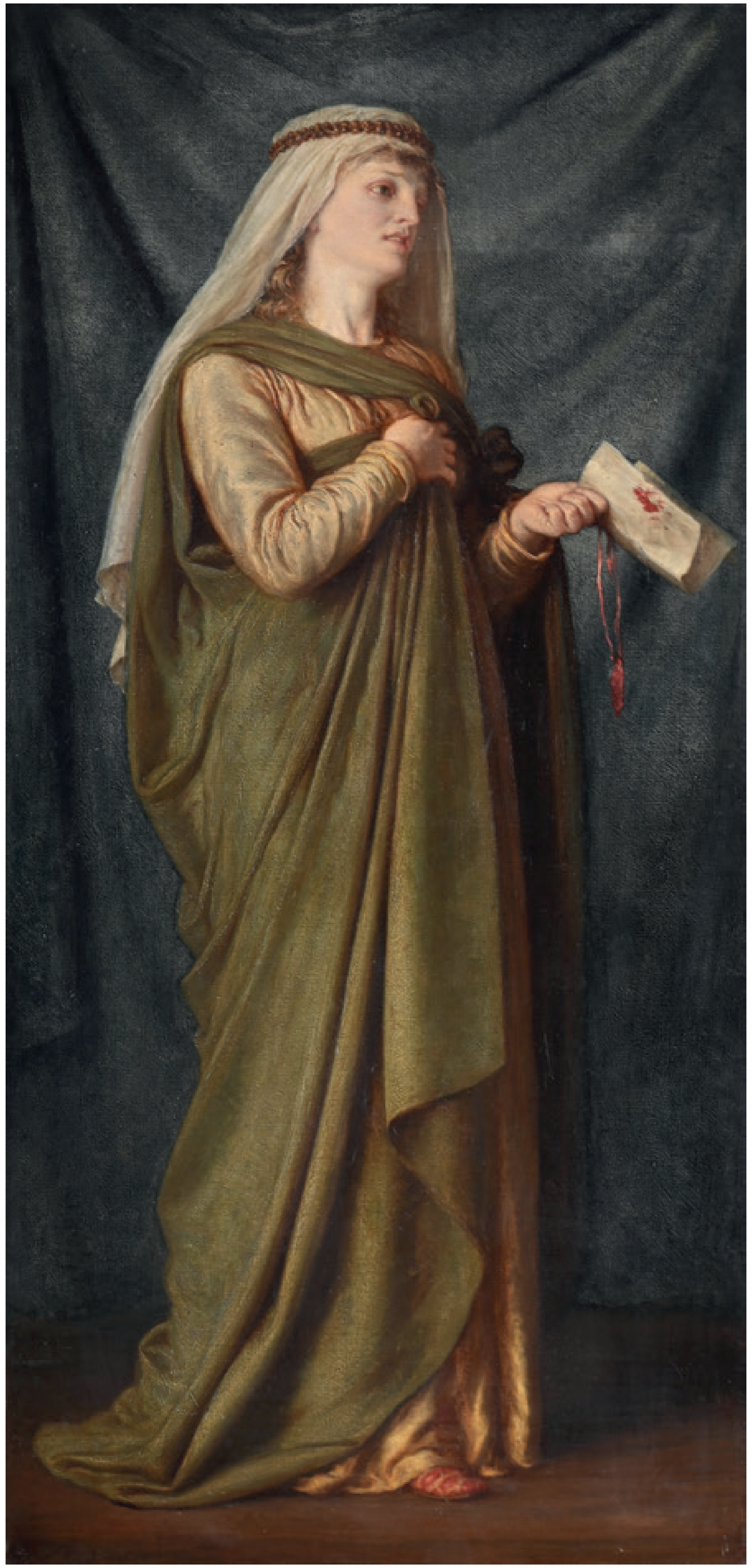
Oil on board, in a painted oval

Inscribed with title and date `A.D. 1852' (under the mount)

34.5 x 31.5cm (13½ x 12¼ in.)

After the picture in Birmingham City Art Gallery.

£800-1,200



288

288

JOHN BATES BEDFORD (BRITISH 1823-?)
CORDELIA
Oil on canvas
Initialled (lower left)
121 x 57.5cm (47½ x 22½ in.)
Unframed

Provenance:
Alfred Harris, Esq.
Sale, Christie's, London, 24 March 1906, lot 115
Sale, Sotheby's, Belgravia, 19 June 1979, lot 172 (as Ellen Terry), where purchased by the father of the present owner

Exhibited:
London, Royal Academy, 1873. No.12

Literature:
The Art Journal, 1873, vol.12, p.166

Bedford's depiction of Cordelia draws on Act IV Scene III of Shakespeare's King Lear and when it was exhibited at the RA in was accompanied by the quote

`Kent: Did your letters pierce the Queen to any demonstration of grief?
Gentleman: Ay, sir. She took them, read them in my presence, And now and then an ample tear trill'd down Her delicate cheek. It seem'd she was a queen Over her passion, who, most rebel-like, Sought to be king o'er her.'

In 1873, a reviewer for the Art Journal noted that the present work was 'remarkable for good execution' and that 'the impersonation is commanding and regal'.

When the picture was sold at Sotheby's Belgravia the sitter was identified as Ellen Terry but was not identified as such at the Royal Academy exhibition, in the Art Journal, or the Christie's sale in 1906.

£3,000-5,000

289

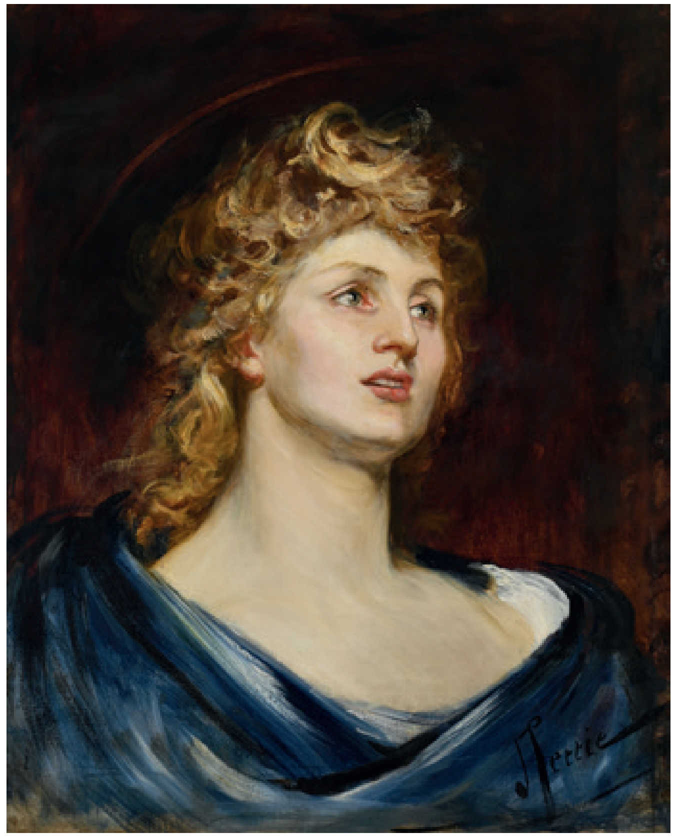
JOHN PETTIE (SCOTTISH 1839-1893)
ST CECILIA
Oil on canvas
Signed (lower right)
72 x 58cm (28¼ x 22¾ in.)

Provenance:
Mrs Max Lindar, who gifted it to the The Worshipful Company Of Musicians

John Pettie studied in Edinburgh where he met William Taggart. He later shared a studio with William Quiller Orchardson in London. He was elected a Royal Academician in 1873.

St Cecilia was a Christian Martyr and became the patroness of music and musicians. Musical compositions are dedicated to her, and her feast, on 22 November, is the occasion of concerts and musical festivals.

£1,000-1,500

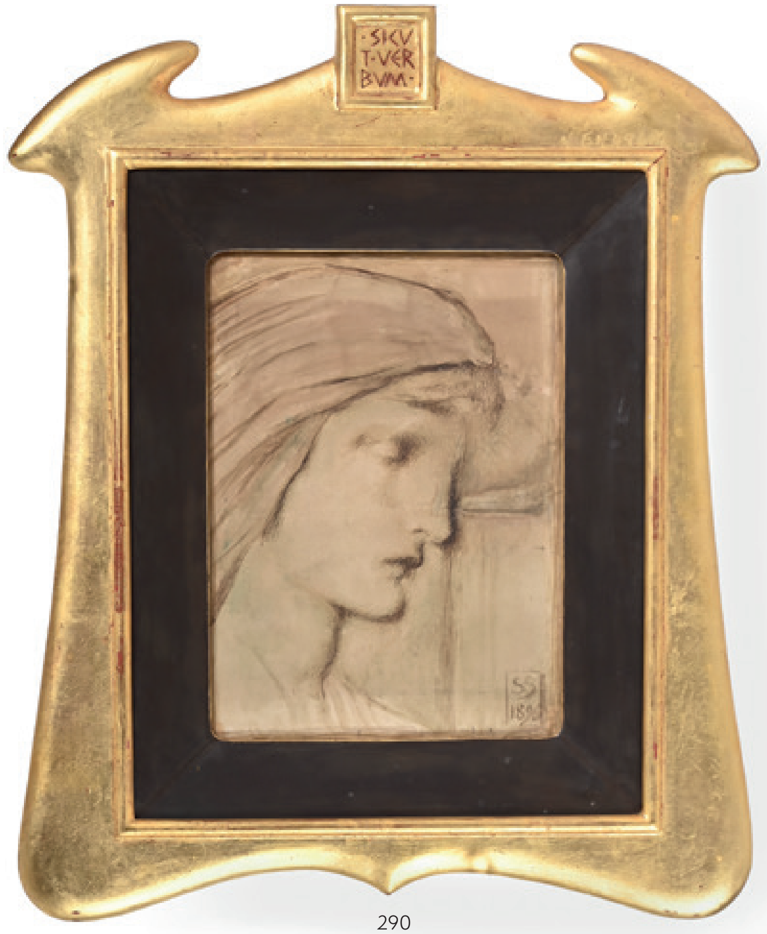


289

290

SIMEON SOLOMAN (BRITISH 1840-1905)
SKETCH OF A WOMAN'S HEAD IN PROFILE
Pen, ink and wash
Signed with initials and dated '1896' (lower right)
25.5 x 18.5cm (10 x 7¼ in.)

£1,500-2,000



290

BRITON RIVIÈRE (1840-1920)

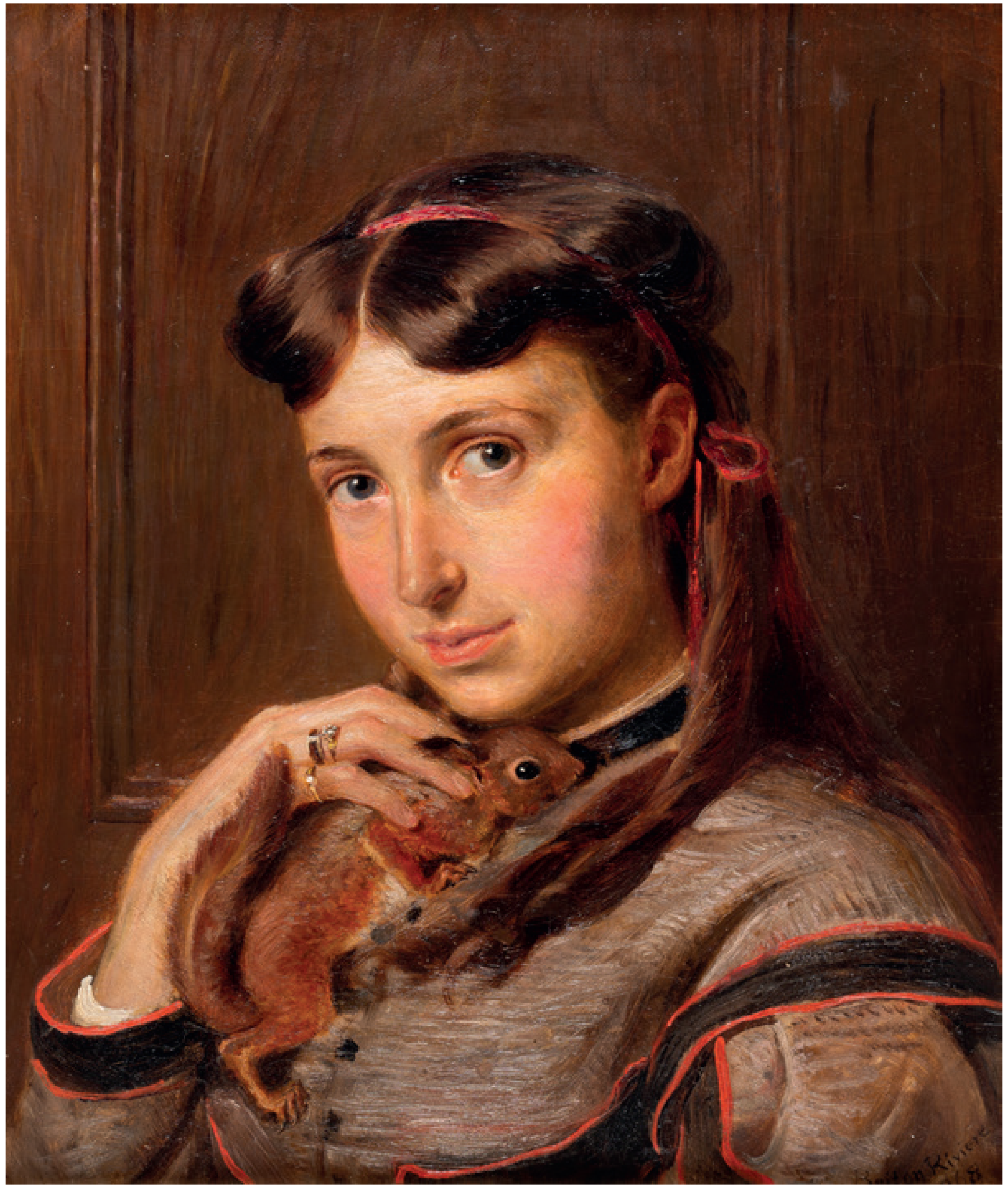
Briton Rivière belonged to a family of artists of Huguenot stock and had grown up in Cheltenham, attending Cheltenham College where his father, William Rivière, was drawing master. He began to exhibit at the age of eleven, showing two pictures of kittens at the British Institution in 1851 and making his debut at the R.A. in 1858. Unlike his father, who adhered to the Grand Manner, he specialized from the outset in animal subjects, the field in which he would later make his name.

The Rivière family moved to Oxford, where William hoped to impress the University with his theory 'that the study of art should form an essential part of higher education' (DNB, XV1, p.1221). In May 1859 he was commissioned by the Oxford Union to complete the murals in the new debating chamber which had been undertaken by Rossetti and his followers in 1857 but left unfinished. Three bays had to be filled with Arthurian subjects, and in undertaking them William was assisted by Briton. He became a pupil of the Scottish painters John Pettie and William Quiller Orchardson. His knowledge of and love of animals was based on sound anatomical study and frequent visits to London Zoo

Rivière's biographer Walter Armstrong describes his strength as, 'his sympathy with animals… He paints them for what they are, a symbol of what man was once, the rough material of civilisation with virtues and vices yet unblunted by convention… His interest, in fact, is in the animal's real self.' (Walter Armstrong, *Briton Riviére, Royal Academician, His Life and Work*, special edition of The Art Annual, 1891, p. 24).

This collection has descended through the artist's family and includes studies for some of his most celebrated works including *Sympathy* (lot 294), one of his most popular compositions. When the original version (Royal Holloway College) was exhibited at the Royal Academy in 1878, the critics went out of their way to praise it. Even John Ruskin's resistance to academic painting was overcome by such a winsome image of innocence. 'It is long', he wrote, 'since I have been so pleased in the Royal Academy as I was by Mr Briton Rivière's "Sympathy". The dog is uncaricatured doggedness, divine as Anubis, or the Dog-star; the child entirely childish and lovely, A most precious picture…' (for full details, see Jeannie Chapel, Victorian Taste: the complete catalogue of paintings at the Royal Holloway College, 1982, pp. 126-7, no. 63). Naturally, there was a great demand for reproductions. By 1891, according to Walter Armstrong, the little girl being comforted by her canine friend had 'found her way into hundreds of homes, both humble and luxurious.' Agnew's published a mezzotint by Frederick Stackpoole, A.R.A, and, as so often with his more popular works, Rivière found himself painting replicas.

His predecessor, Sir Edwin Landseer, had shown how dogs might be deployed in *The Old Shepherd's Chief Mourner* of 1837 (Sheepshanks Collection, Victoria & Albert Museum), while Rivière was to employ the device again in *Requiescat* of 1889, (The Forbes Collection, Christie's, London, 19 February 2003, lot 39) where a bloodhound stands guard at the catafalque of a recumbent knight, (for which lot 295 is a study).



291

291

BRITON RIVIĒRE (BRITISH 1840-1920)

PORTRAIT OF ALICE MARY, WIFE OF BRITON RIVIĒRE, WITH A RED SQUIRREL

Oil on canvas

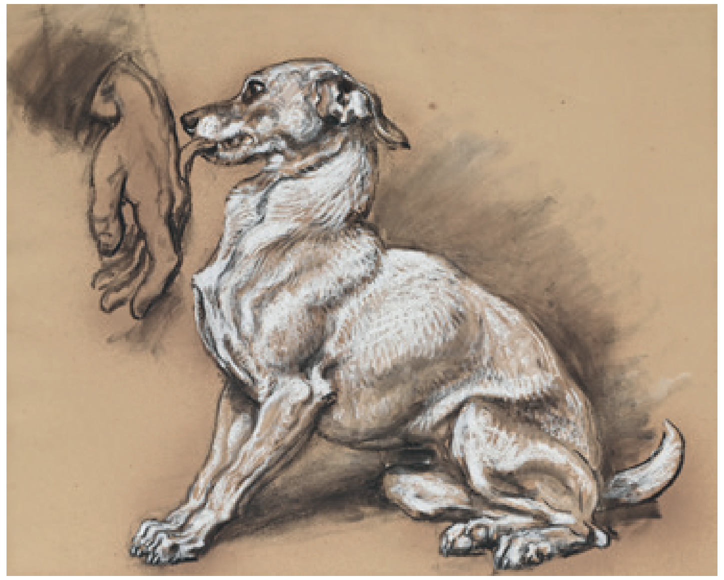
Signed and dated `1868' (lower right) and inscribed `Alice Mary wife of Briton Riviere/painted May 1868 in her 24th year/ *****self' (on the reverse)

33 x 27.5cm (12 x 10¾ in.)

Provenance:

The artist and by descent

£5,000-8,000



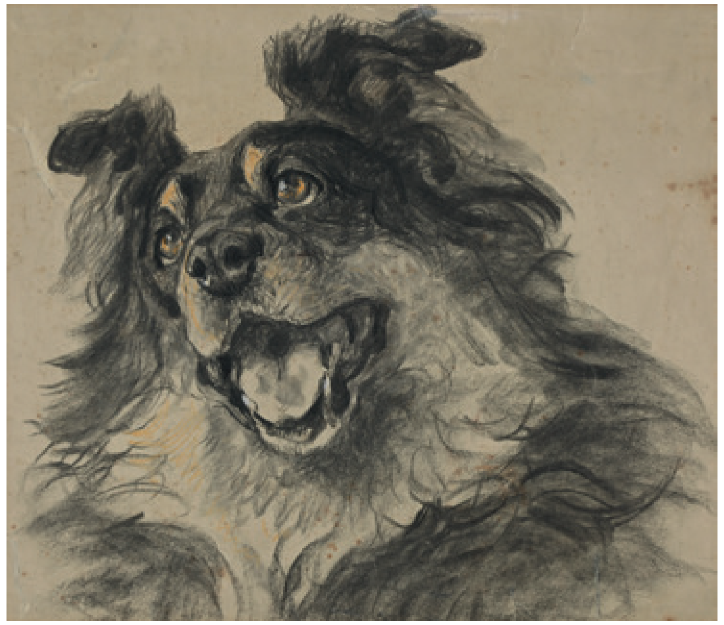
292

292
BRITON RIVIÈRE (BRITISH 1840-1920)
A STUDY FOR `STOLEN KISSES'
Black and white chalk on buff paper
55 x 69cm (21½ x 27 in.)
Unframed

Together with a lithograph of `Stolen Kisses',
Unframed (2)

Provenance:
The artist and by descent

£300-500



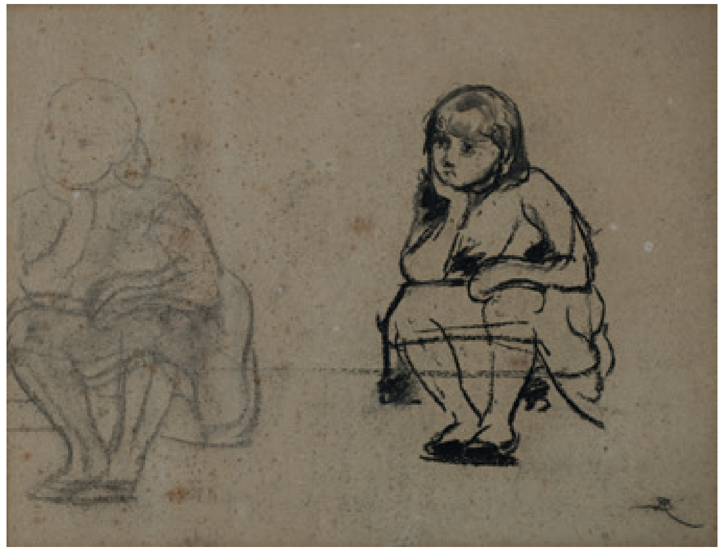
293

293
BRITON RIVIÈRE (BRITISH 1840-1920)
A STUDY FROM NATURE FOR 'RUS IN URBE'
Charcoal and coloured chalks
31.5 x 35.5cm (12¼ x 13¾ in.)

Provenance:
The artist and by descent

Literature:
The Portfolio, 1903 (illustrated)

£200-300



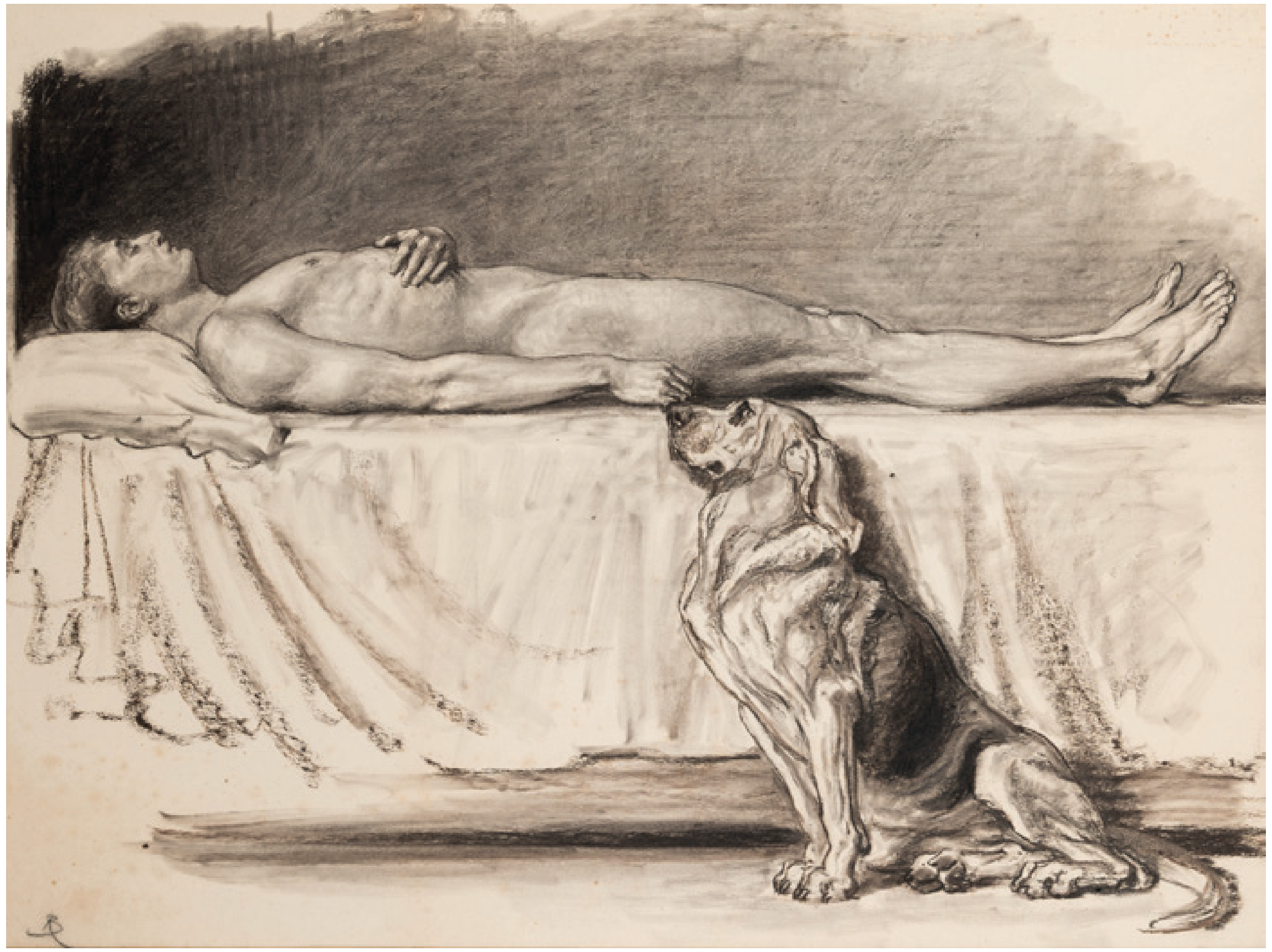
294

294
BRITON RIVIÈRE (BRITISH 1840-1920)
SKETCH FOR 'SYMPATHY'
Charcoal
Signed with initials (lower right)
30 x 37cm (11¾ x 14½ in.)

Provenance:
The artist and by descent

Sympathy is in the collection of Tate Britain.

£150-250



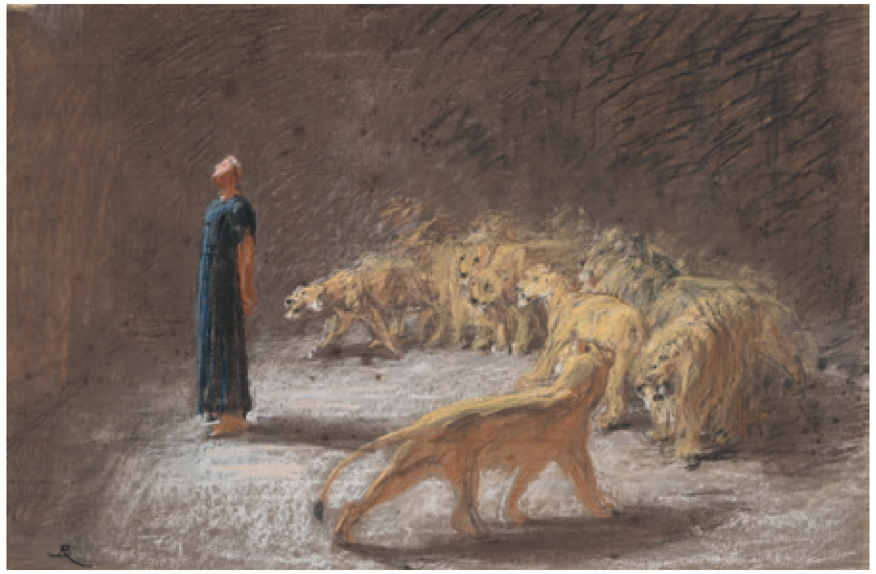
295

295
BRITON RIVIÈRE (BRITISH 1840-1920)
A STUDY FOR REQUIESCAT
Charcoal
Signed with initials (lower left)
53 x 70.5cm (20¾ x 27¾ in.)

Provenance:
The artist and by descent

A study for the picture in The Gallery of New South Wales, Australia

£1,000-1,500


296

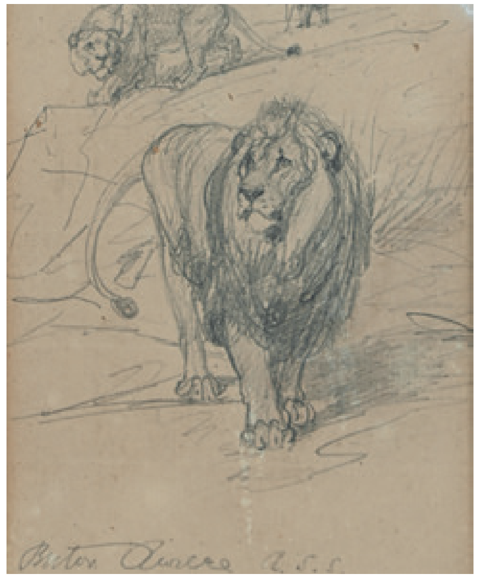
296

BRITON RIVIÈRE (BRITISH 1840-1920)
SKETCH FOR 'DANIEL'S ANSWER TO THE KING'
Coloured chalks on buff paper, unframed
Signed with initials (lower left)
43.5 x 66.5cm (17 x 26 in.)
Unframed

A study for the picture in Manchester City Art Gallery

Provenance:
The artist and by descent

£300-500


297 (Part lot)

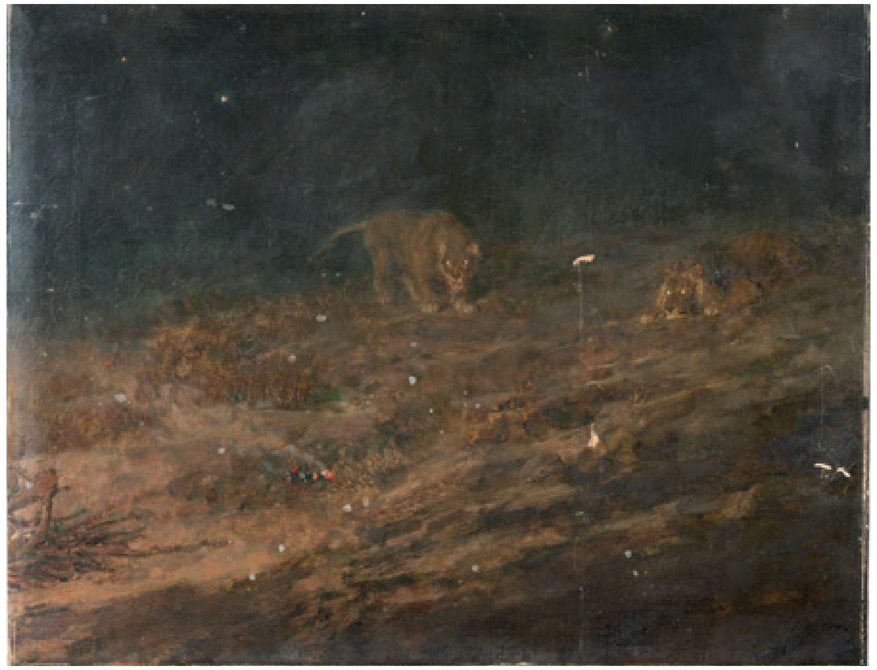
297

BRITON RIVIÈRE (BRITISH 1840-1920)
A STUDY OF LIONS
Pencil on buff paper
Inscribed `Briton Riviere A.S.S./Painter in ordinary to her Majesty/Queen Theo' (along the lower edge)
16 x 11cm (6¼ x 4¼ in.)

Together with three studies of lions, pencil and charcoal on buff paper, unframed

Provenance:
The artist and by descent.
Theo(dora) was the artist's daughter

£200-300


298

298

BRITON RIVIÈRE (BRITISH 1840-1920)
A FRAGMENT OF A NIGHT OUTPOST OF XENOPHON'S GREEKS ON THE MARCH OF THE TEN THOUSAND
Oil on canvas
48 x 61cm (18¾ x 24 in.)
Unframed

Provenance:
The artist and by descent

This is a surviving fragment of the artists 1915 Royal Academy exhibit entitled *A Night Outpost of Xenophon's Greeks on the March of the Ten Thousand* which measured 36 x 56 in.

£300-500

299

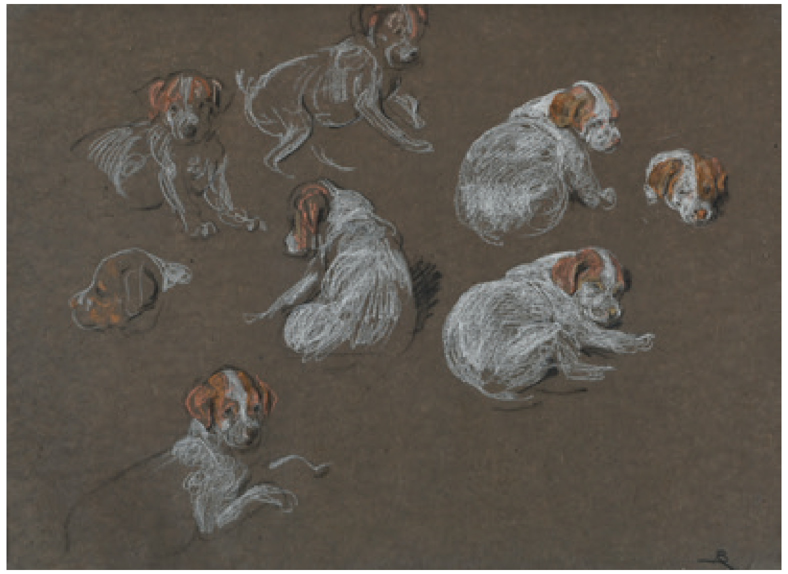
BRITON RIVIÈRE (BRITISH 1840-1920)
SKETCH OF A PUPPY, PROBABLY RELATED TO 'GIANTS AT PLAY'
Chalks on buff paper
Signed with initials (lower right)
47 x 64cm (18½ x 25 in.)

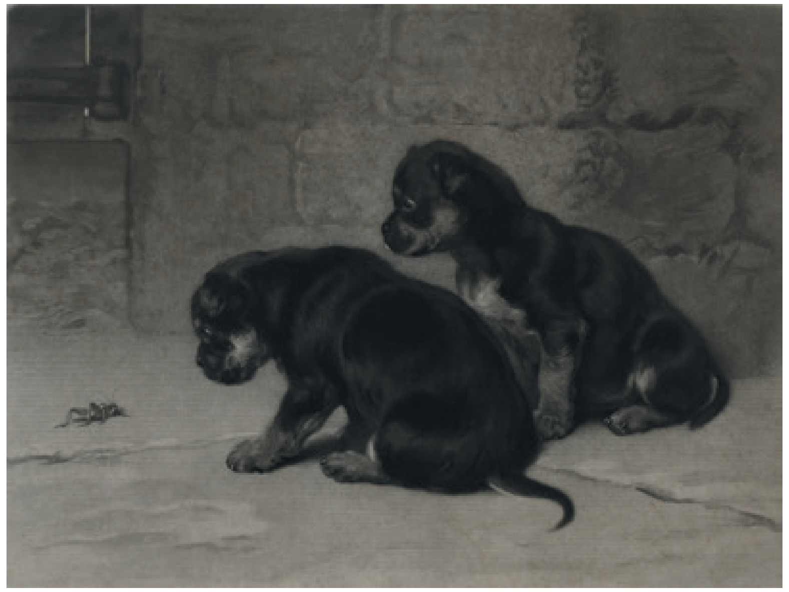
Together with a lithograph of puppies with a grass hopper signed in pencil by the artist and the printer F Stackpole

Provenance:
The artist and by descent

Giants at Play in is the collection of Tate Britain.

£200-300




299

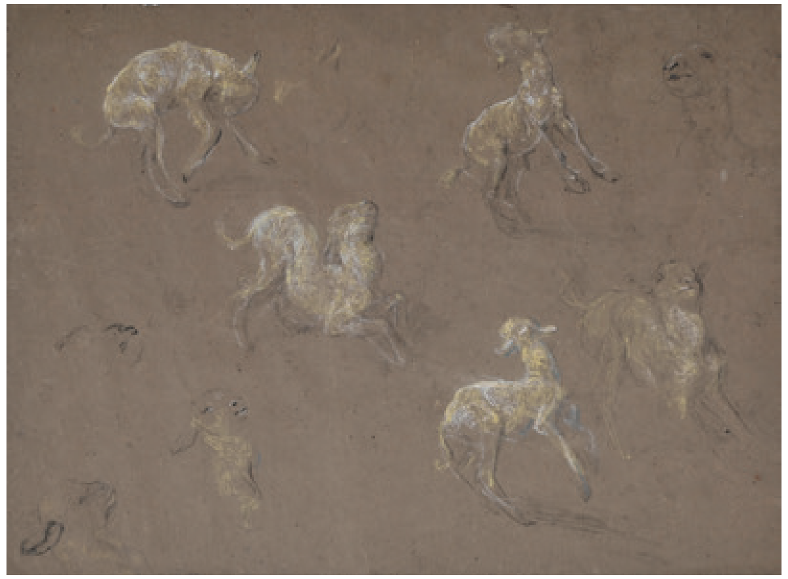
300

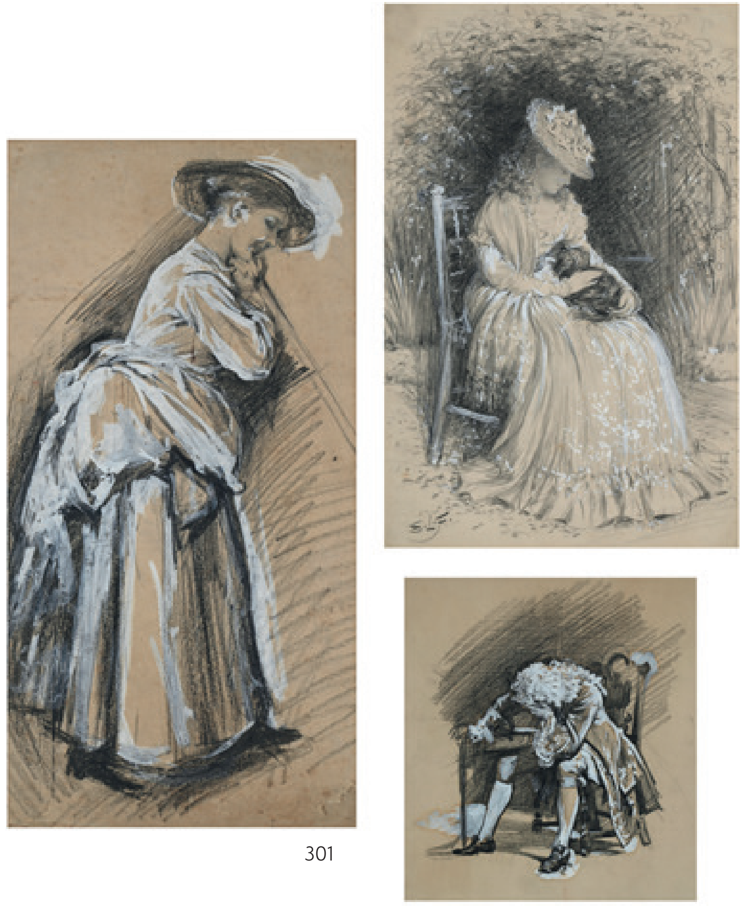
BRITON RIVIÈRE (BRITISH 1840-1920)
STUDIES OF A LAMB FOR 'UNA AND THE LION'
Coloured chalks on buff paper, unframed
48.5 x 64.5cm (19 x 25¼ in.)

Together with a study of wolves, charcoal on buff paper, Unframed (2)

Provenance:
The artist and by descent

£150-250


300

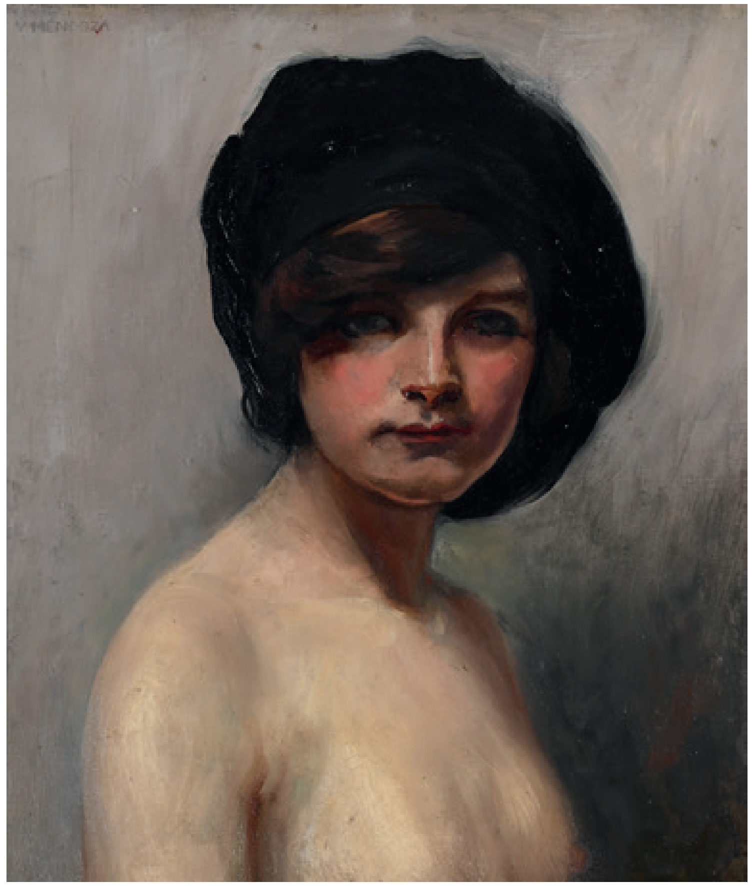


301

301

SAMUEL LUKE FILDES (BRITISH 1843-1927)
THREE FIGURATIVE SKETCHES
Charcoal heightened with white bodycolour
One signed with initials (lower left)
43 x 28cm (16¾ x 11 in.) and smaller (3)

£600-800

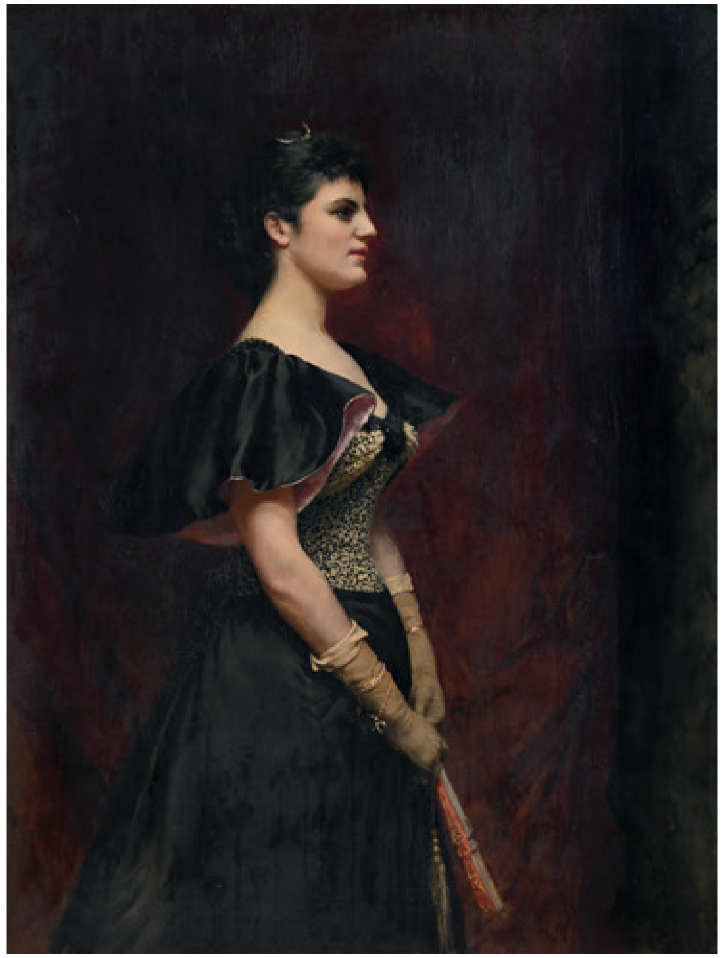


302

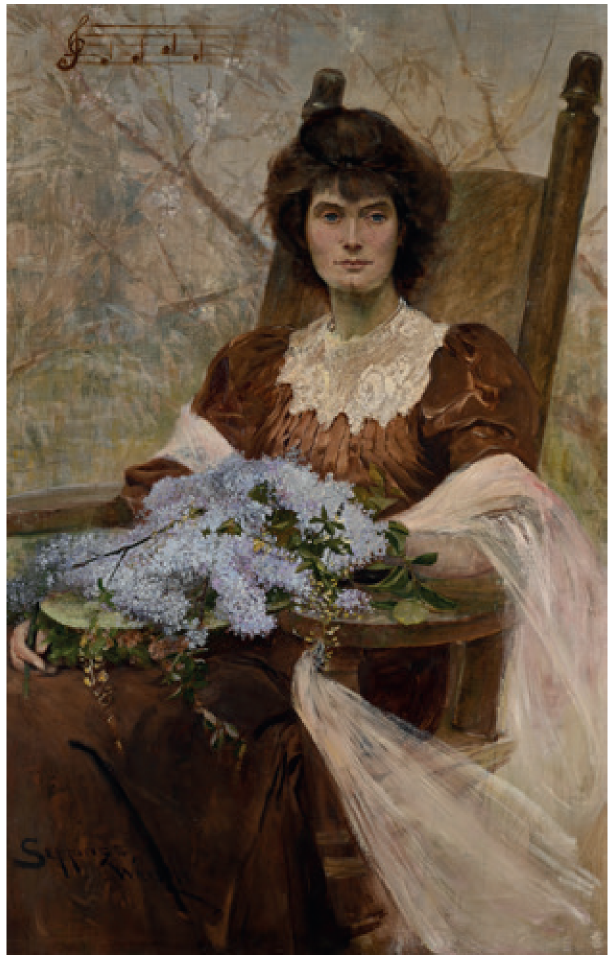
302

V MENDOZA (CONTINENTAL SCHOOL CIRCA. 1900)
PORTRAIT OF A WOMAN WEARING A BLACK HAT
Oil on canvas
Signed (upper left)
48 x 41cm (18¾ x 16 in.)

£400-600



303



304

303

ARCHIBALD JAMES STUART WORTLEY (BRITISH 1849-1905)
PORTRAIT OF ROSE ELINOR, WIFE OF MAJOR GENERAL THE HON. SIR CECIL BINGHAM G.C.V.O.
Oil on canvas
Signed with monogram and dated `1896' (lower right)
126 x 95cm (49½ x 37¼ in.)

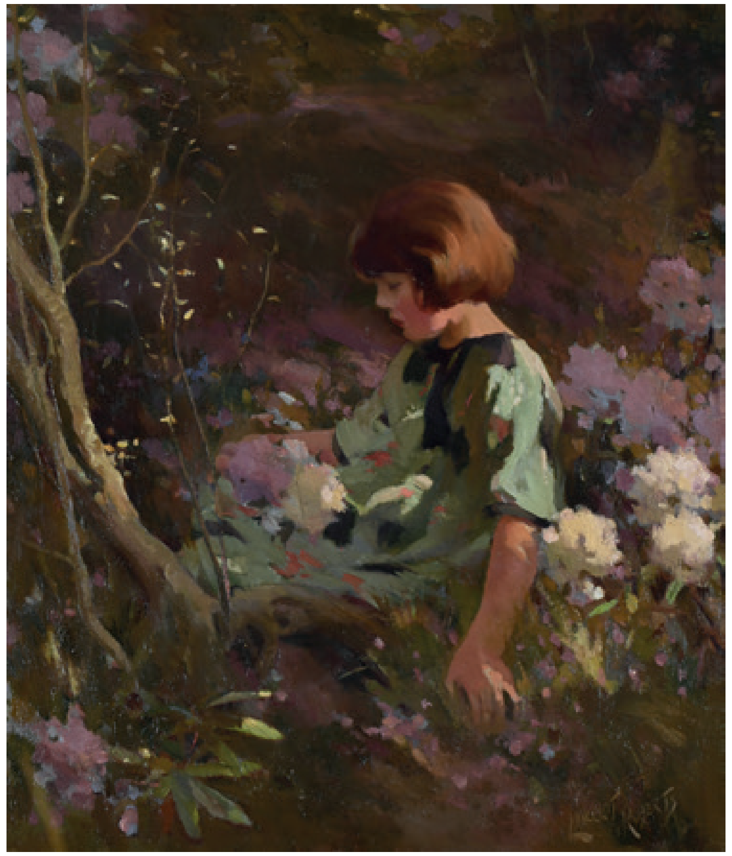
£4,000-6,000

304

HENRY CHARLES SEPPINGS WRIGHT (BRITISH 1850-1917)
PORTRAIT OF ELLA KING-HALL
Oil on canvas
Signed (lower left)
142 x 88cm (55¾ x 34½ in.)

Provenance:
Sale, Bonhams, *British & Continental Pictures*, 13 September 2011, lot 69
Sale, Bonhams, *Home & Interiors*, 26 September 2018, lot 10

£1,500-2,500



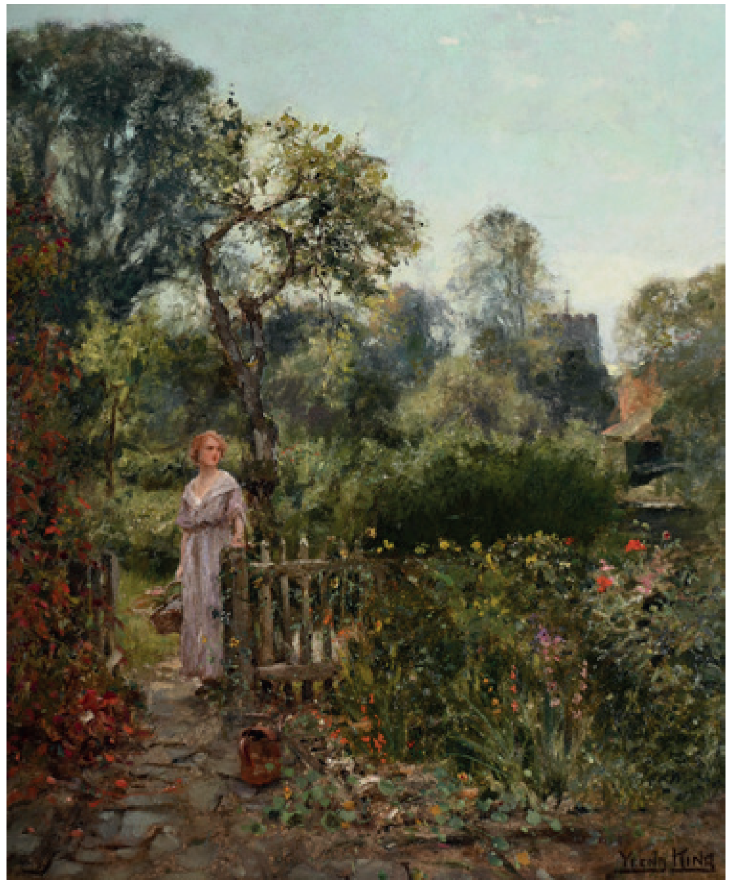
305

305

LANCELOT PERCIVAL ROBERTS (BRITISH 1883-1950)
BLOOM
Oil on canvas
Signed (lower right)
61.5 x 52cm (24 x 20¼ in.)

Provenance:
From the collection of the late Peter Fowler, a visionary newspaper publisher who consolidated and expanded regional media in Northern Scotland

£800-1,200



306

306

HENRY JOHN YEEND KING (BRITISH 1855-1924)
IN THE GARDEN
Oil on canvas
Signed (lower right)
61 x 51cm (24 x 20 in.)

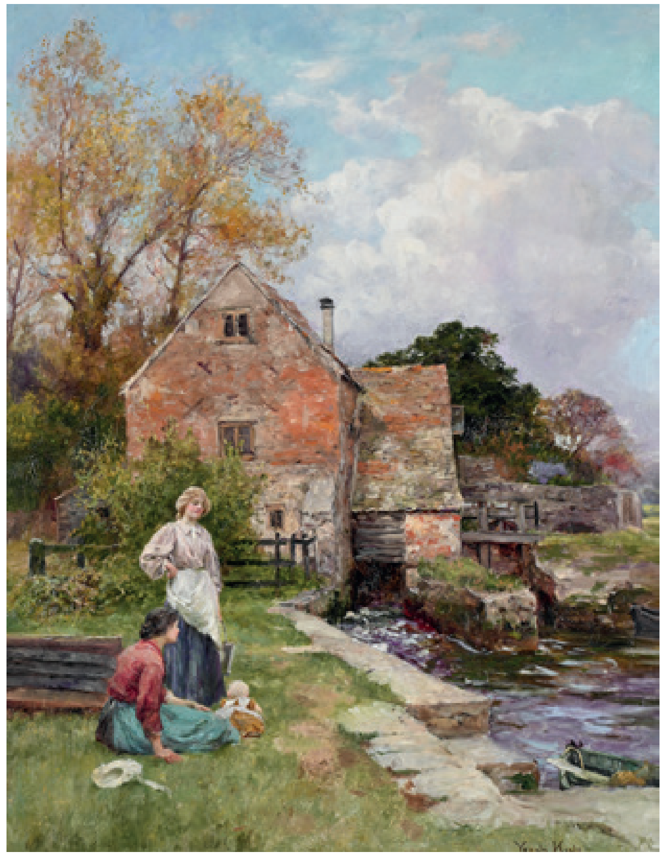
£1,000-1,500

307

HENRY JOHN YEEND KING (BRITISH 1855-1924)
TWO GIRLS BY A MILL
Oil on canvas
Signed (lower right)
90 x 69cm (35¼ x 27 in.)

Provenance:
Schillay & Rehs, Inc., New York

£2,000-3,000

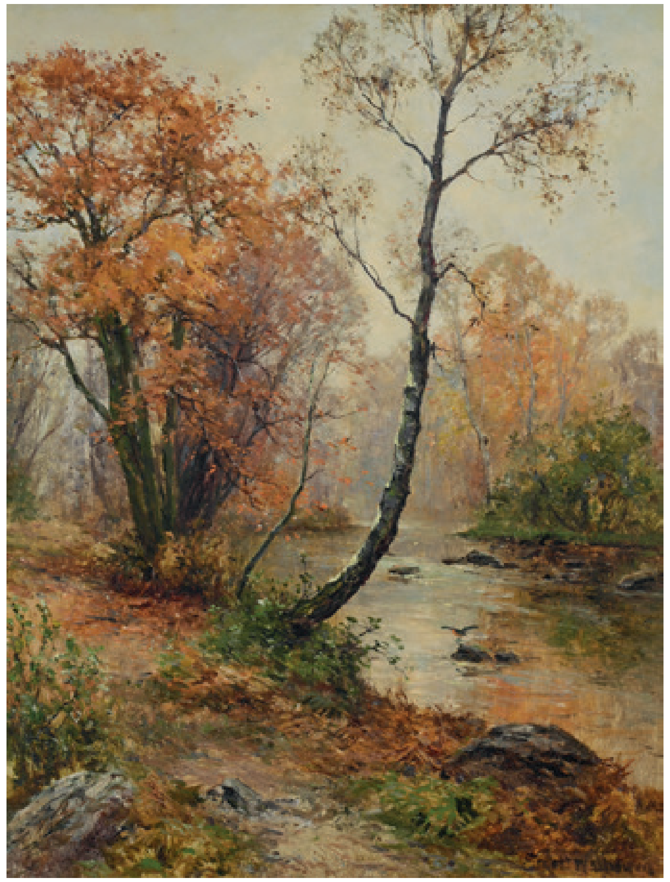


307

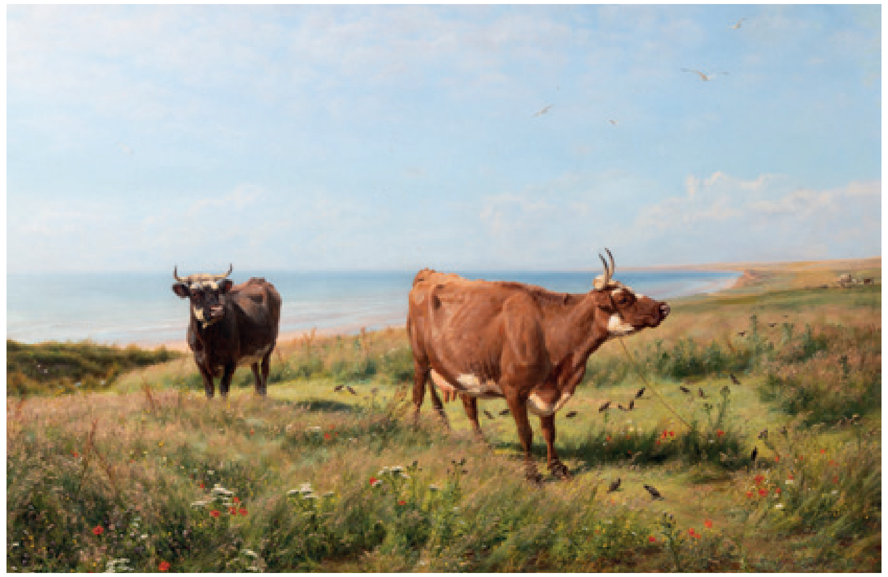
308

ERNEST CHARLES WALBOURN (BRITISH 1872-1927)
AUTUMN IN EPPING FOREST
Oil on canvas
Signed (lower right)
67 x 52cm (26¼ x 20¼ in.)

£400-600



308

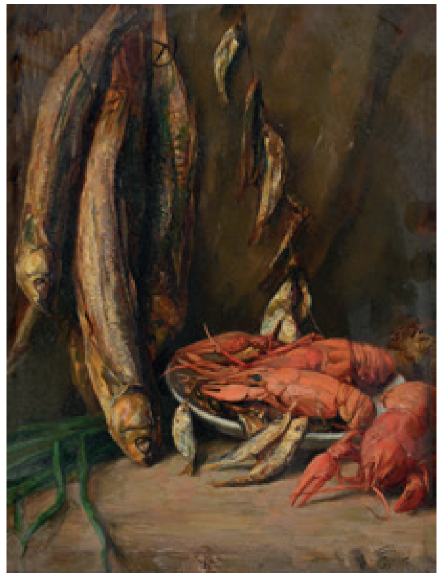


309

309

HENRY WILLIAMS BANKS DAVIS (BRITISH 1833-1914)
CATTLE ON THE COAST
Oil on canvas
Signed with initials (lower right)
90 x 138cm (35¼ x 54¼ in.)

£2,000-3,000

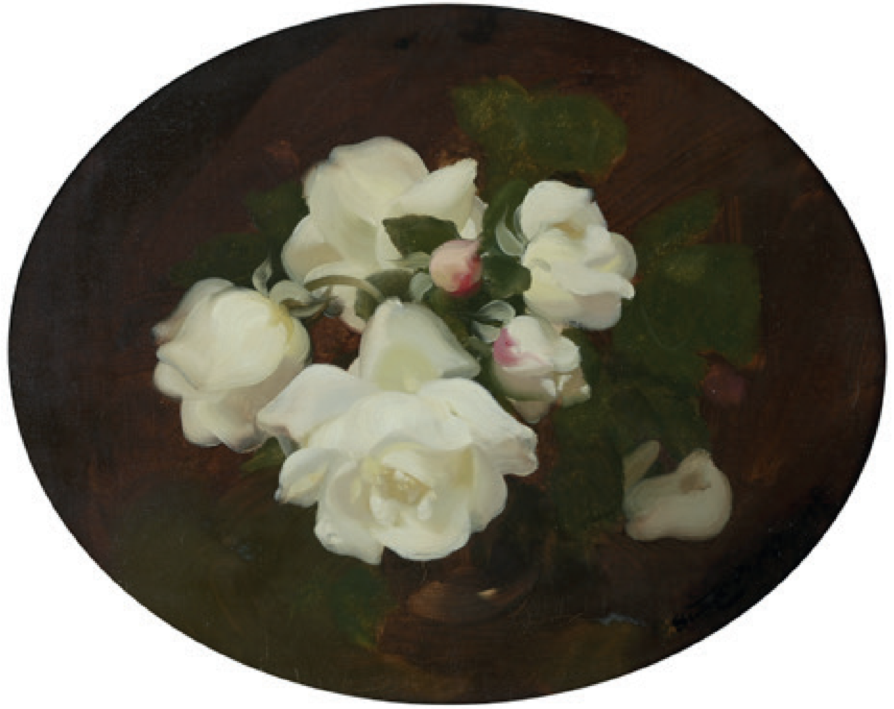


310

310

CONTINENTAL SCHOOL (20TH CENTURY)
STILL LIFE OF LOBSTERS AND FISH
Oil on board
Indistinctly signed and dated '51' (lower right);
further signed, inscribed and dated (verso)
20 x 15cm (7¾ x 5¾ in.)

£300-500



311

311

STUART PARK (BRITISH 1862-1933)
WHITE ROSES
Oil on canvas, framed oval
Signed (lower right)
40 x 50cm (15½ x 19½ in.)

Provenance:
From the collection of the late Peter Fowler, a visionary newspaper publisher who consolidated and expanded regional media in Northern Scotland

£1,000-1,500

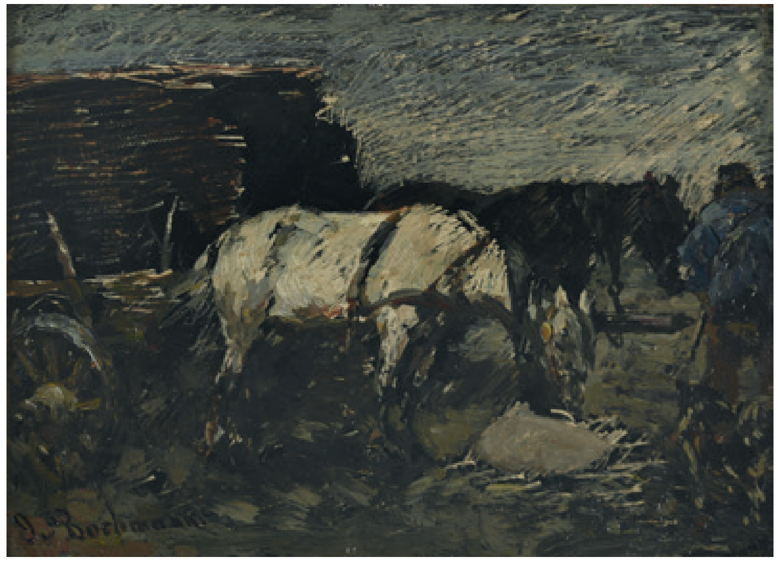
312

GREGOR VON BOCHMANN (GERMAN 1850-1930)
HORSE AND CART
Oil on panel
Signed (lower left)
23 x 32.5cm (9 x 12¾ in.)

Provenance:
The Collection of Salomon Simson (1855 - 1949)
Thence by descent

Salomon Simson (1855 - 1949) was a successful lock designer and manufacturer in Dusseldorf. He has several patents in his name in Germany and one in America.

£1,000-1,500

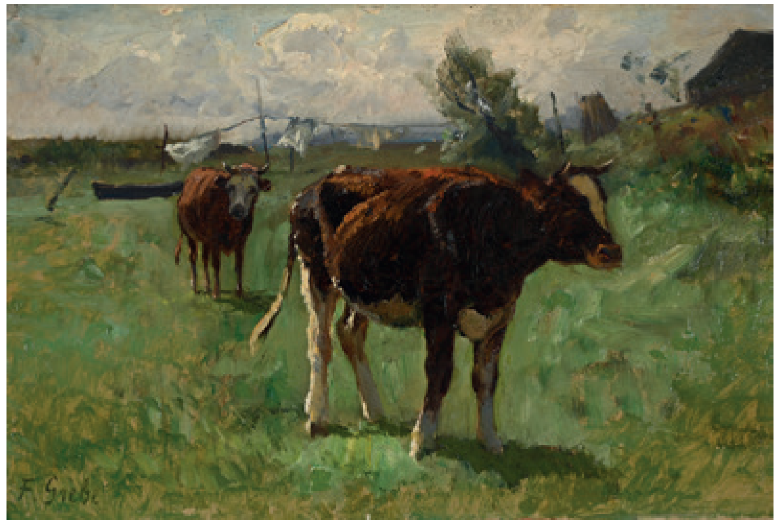


312

313

FRITZ GREBE (GERMAN 1850-1925)
COWS
Oil on card laid to board
Signed (lower left)
24 x 36cm (9¼ x 14 in.)

£600-800

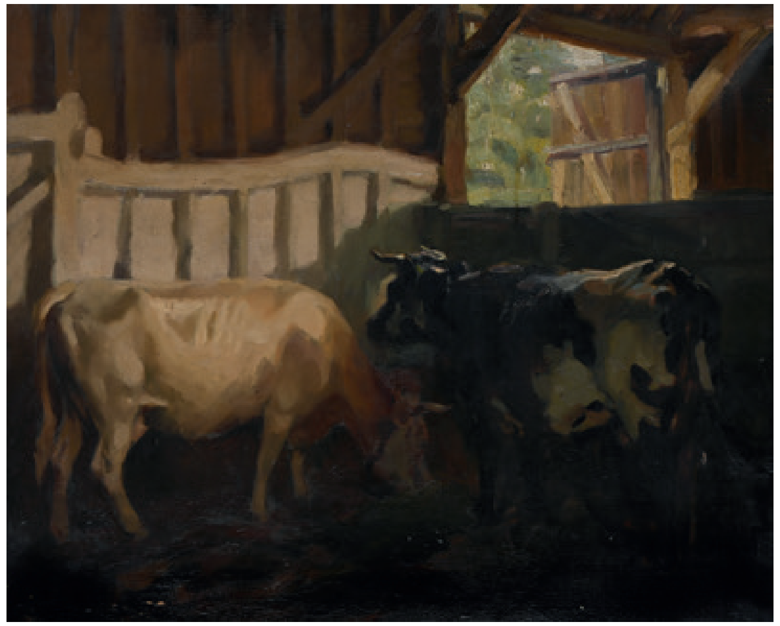


313

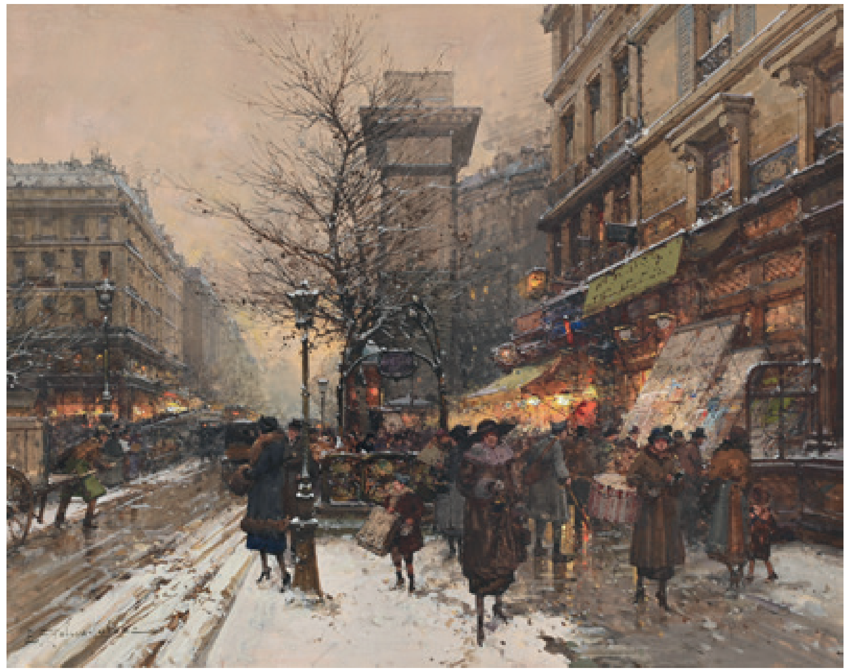
314 λ

CHARLES WALTER SIMPSON (BRITISH 1885-1971)
CATTLE IN A BARN
Oil on canvas
Signed (lower right)
63 x 75cm (24¾ x 29½ in.)

£700-1,000



314



315

315

EUGÈNE GALIEN-LALOUE (FRENCH 1854-1941)
PLACE DE LA REPUBLIC
Watercolour and bodycolour heightened with white
Signed (lower left)
32 x 40cm (12½ x 15½ in.)

Provenance:
From the collection of the late Peter Fowler, a visionary newspaper publisher who consolidated and expanded regional media in Northern Scotland

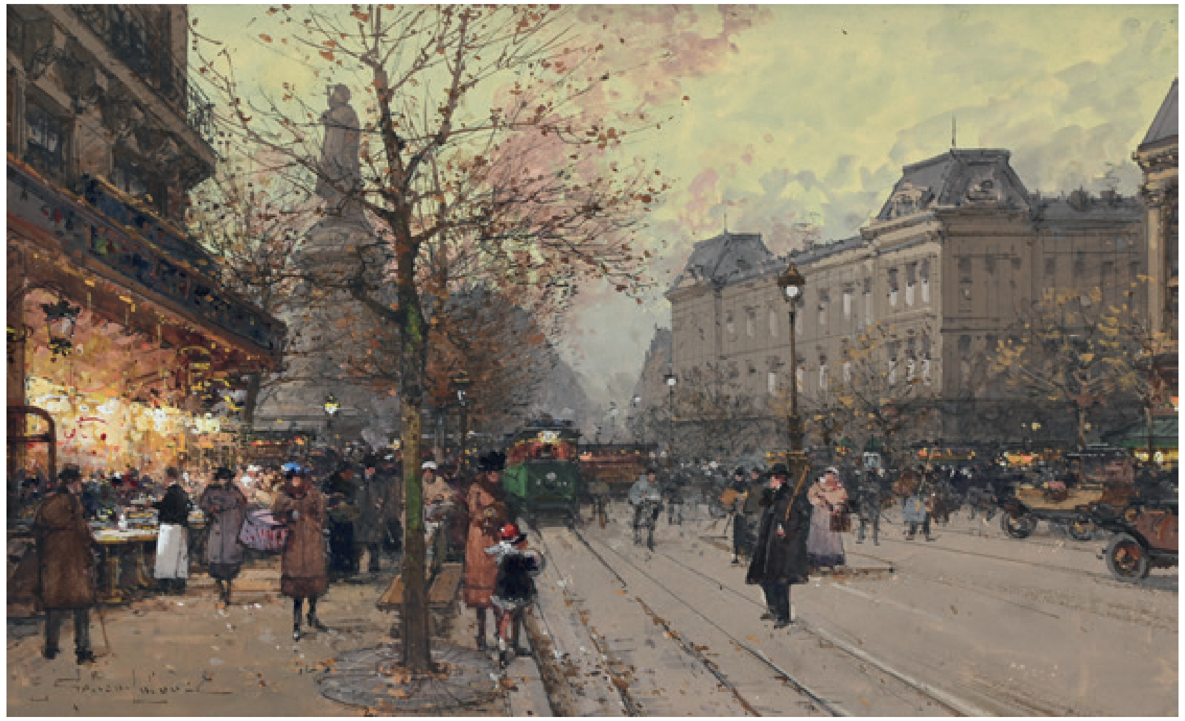
£3,000-5,000

316

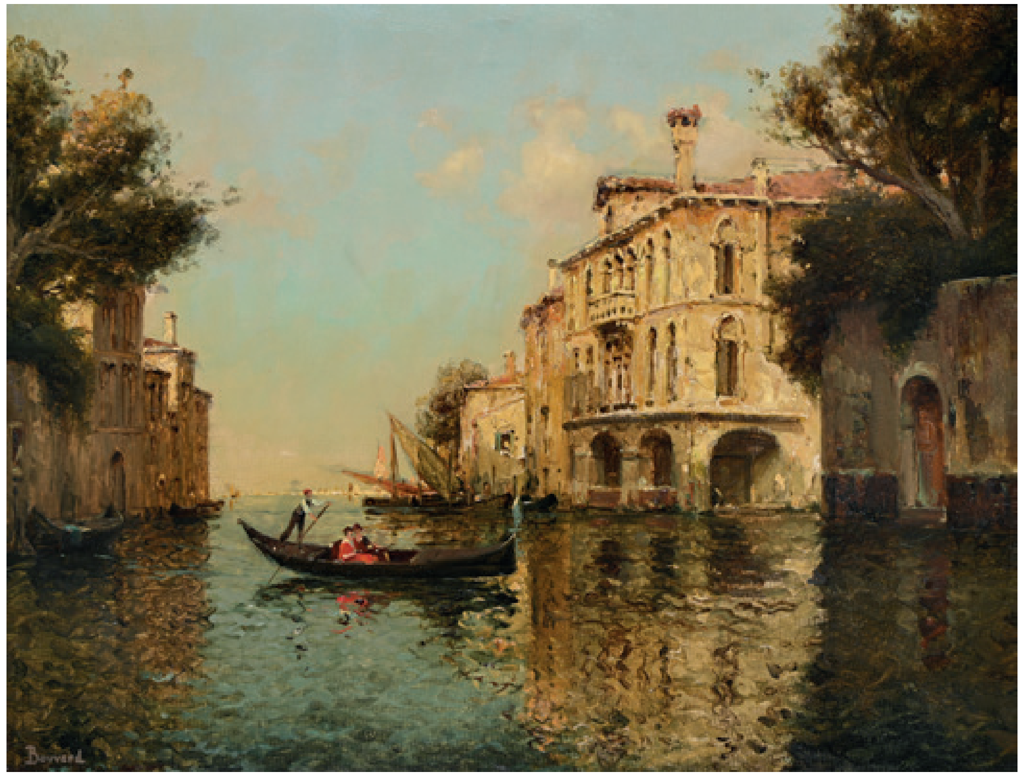
EUGÈNE GALIEN-LALOUE (FRENCH 1854-1941)
LE PORTE SAINT DENIS
Watercolour and bodycolour heightened with white
Signed (lower left)
19 x 30.5cm (7¼ x 12 in.)

Provenance:
From the collection of the late Peter Fowler, a visionary newspaper publisher who consolidated and expanded regional media in Northern Scotland

£5,000-7,000



316



317

317 λ

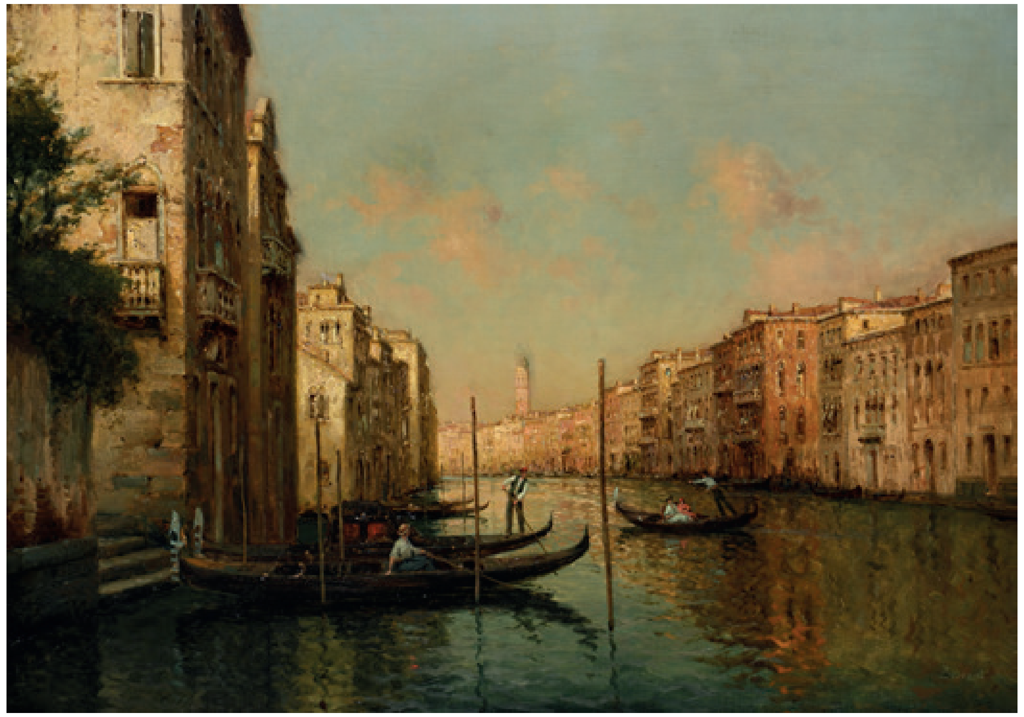
ANTOINE BOUVARD (FRENCH 1870-1955/56)
A GONDOLA ON A VENETIAN CANAL
Oil on canvas
Signed (lower left)
50 x 65cm (19½ x 25½ in.)

£4,000-6,000

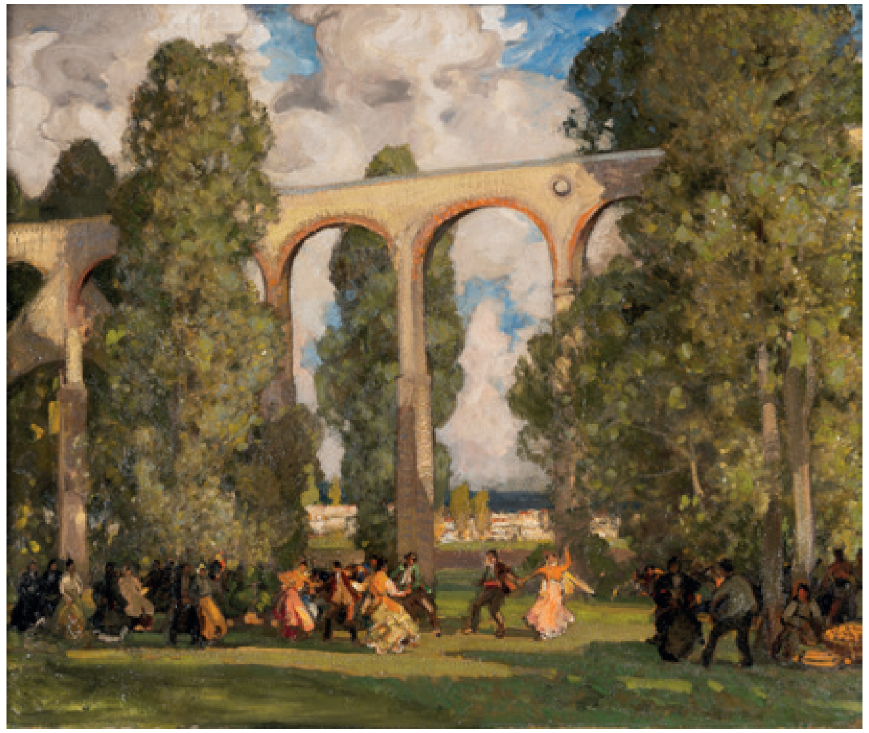
318 λ

ANTOINE BOUVARD (FRENCH 1870-1955/56)
THE GRAND CANAL, VENICE
Oil on canvas
Signed (lower right)
65 x 92.5cm (25½ x 36¼ in.)

£5,000-8,000



318



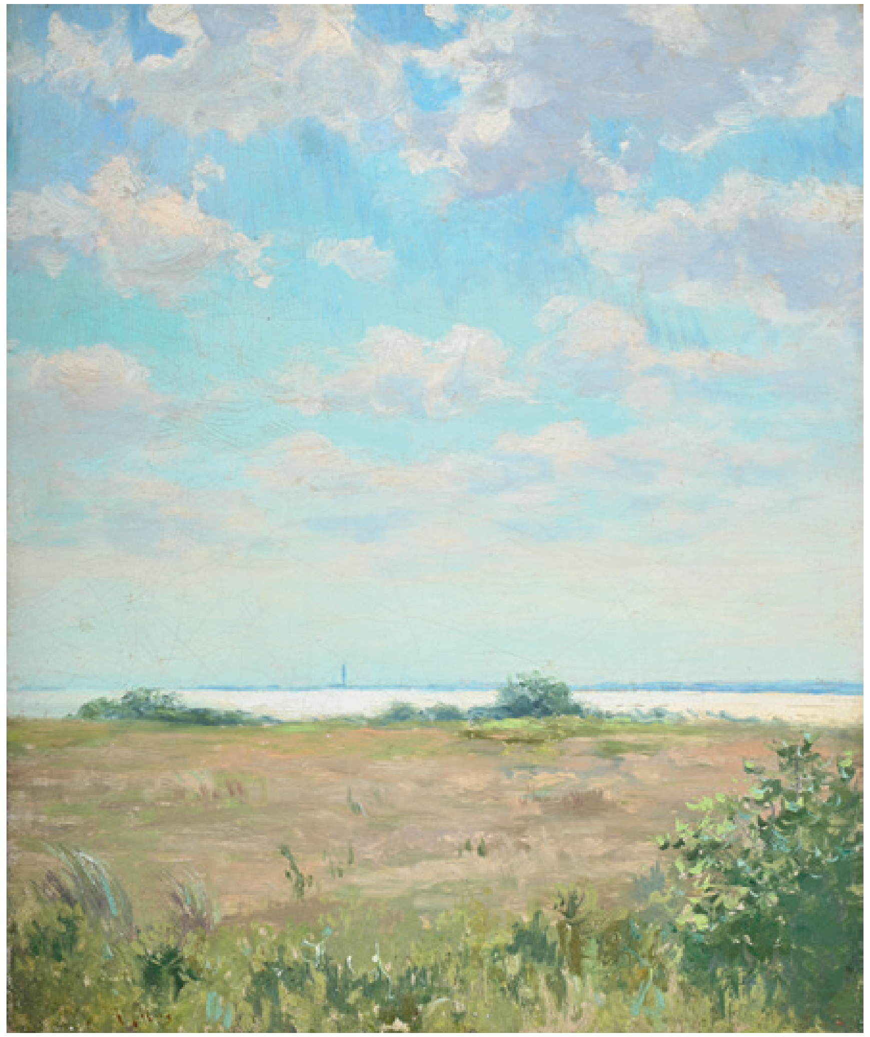
319

319

ALFRED EAST (BRITISH 1849-1913)
FÊTE CHAMPÊTRE
Oil on canvas
106 x 127cm (41½ x 50 in.)

Provenance:
Sale, Christie's, London, *Victorian & British Impressionist Pictures including Drawings & Watercolours*, 17 March 2010, lot 80

£3,000-5,000



320

320

CIRCLE OF WILLIAM MERRIT CHASE (AMERICAN 1849-1916)
ESTUARY LANDSCAPE
Oil on canvas
Bears signature (lower left)
37 x 31cm (14½ x 12 in.)
Unframed

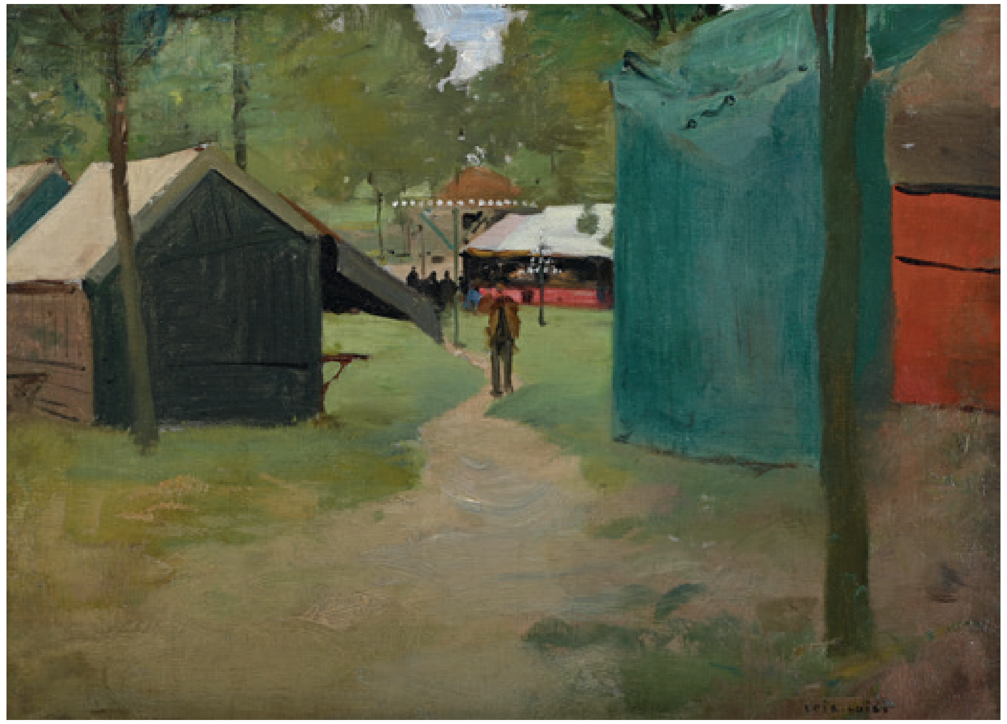
£600-800

321

LUIGI LOIR (FRENCH 1845-1916)
FIGURES IN A PARK
Oil on canvas
Signed (lower right)
33 x 46cm (12 x 18 in.)

Provenance:
A Private collection,
Philadelphia, USA
Sale, Freeman Fine Arts, *Fine American, European Paintings and Sculptures*, 2 December 2007, lot 25

£1,500-2,500

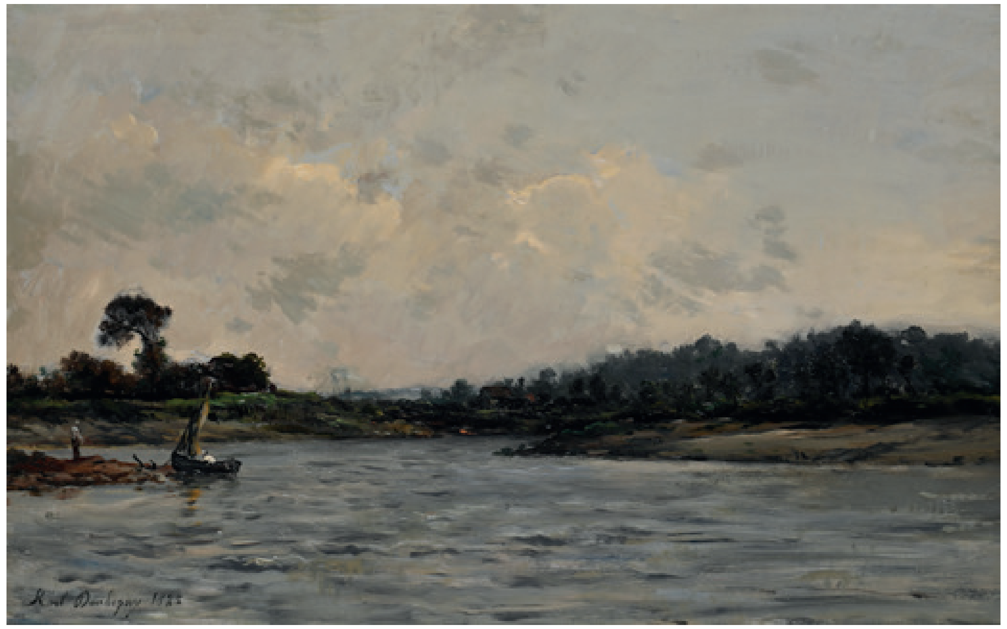


321

322

KARL PIERRE DAUBIGNY (FRENCH 1846-1886)
SAILING BOAT ON A LAKE
Oil on panel
Signed and dated '1885' (lower left)
35 x 55cm (13¾ x 21½ in.)

£1,500-2,500



322

323

VITTORIO MATTEO CORCOS (ITALIAN 1859-1933)
HOT AIR BALLOON AT LONGCHAMPS
Oil on canvas
77 x 38cm (30¼ x 14¾ in.)

Provenance:
Hazlett, Gooden & Fox Ltd, London, purchased 17 March 1980

Vittorio Matteo Corcos (1859-1933) was an Italian painter born in Livorno during the nineteenth century. He is primarily known for his genre scenes, which as is evidenced in *Hot Air Balloon at Longchamps*, often depicted finely dressed men and women in moments of repose and leisure.

From an early age, Corcos displayed a natural talent for painting and at the age of 16 he was admitted into the second year of Florence's Academy of Fine Arts. Two years later he moved to Naples under the tutelage of Domenico Morelli. In 1880, when Corcos was 21, the King of Italy, Umberto I, bought one of his paintings. This purchase provided the funds for a young Vittorio to move to Paris.

It was in Paris that Corcos met Giuseppe De Nittis (1846-1884), one of the most successful Italian artists working in Paris at this time. Through De Nittis, Corcos was introduced to Edgar Degas (1934-1917), Édouard Manet (1832-1883) and Gustave Caillebotte (1848-1894).

During his time in the French city, Corcos regularly exhibited at the Salon. In addition, and again through his contacts with De Nittis, he signed a contract with the prestigious dealers at Maison Goupil whom he continued to supply with work even after he returned to Italy in 1886.

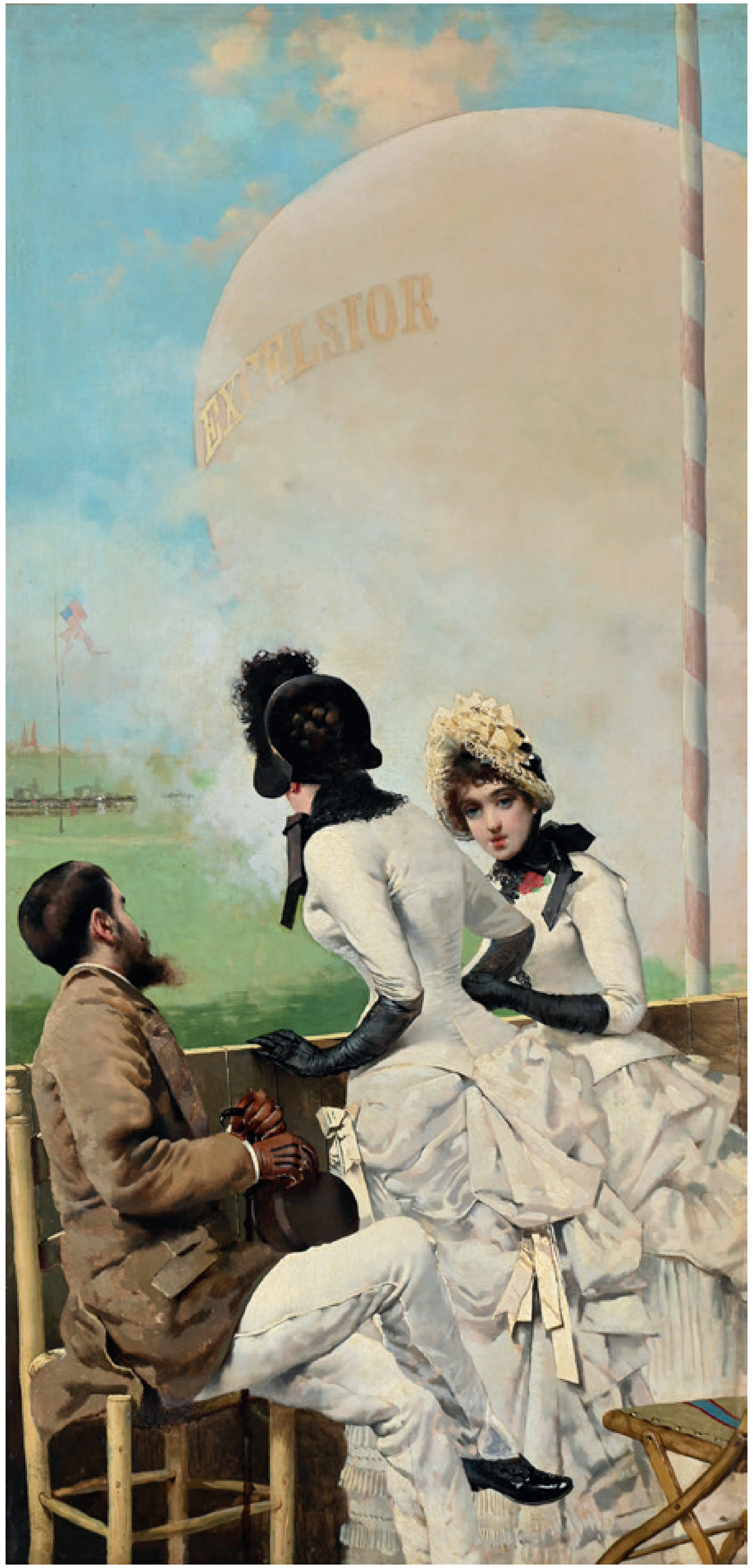
As his career progressed, Corcos became increasingly in demand as a portrait painter, but it is his works where he takes a role as a flâneur which offer a fascinating insight into his observations of contemporary life. In these works, he chronicles leisure pursuits of the affluent, such as displays of tourism on promenades around the seaside. In *Hot Air Balloon at Longchamps* Corcos turns his attention to the relatively new technology of the hot air balloon, which had been pioneered in France at the end of the previous century by the Mongolfier brothers Jean-Michel and Jacques-Étienne.

As with his seaside terrace paintings, the subject of the painting is the people to be found here and their interactions. Like a boat beyond a shoreline, the balloon, which is just starting to inflate, is almost sidelined behind a cloud of smoke making way for the fashionable white dresses, elegant hats and subtle yet shining jewellery dominate the scene. The female figure on the far right in particular steals the show as she looks directly at the viewer – a trademark of Corcos' independent women which he so frequently depicted in his portraits (see *Sogni (Dreams)*, 1896, National Gallery of Modern Art, Rome).

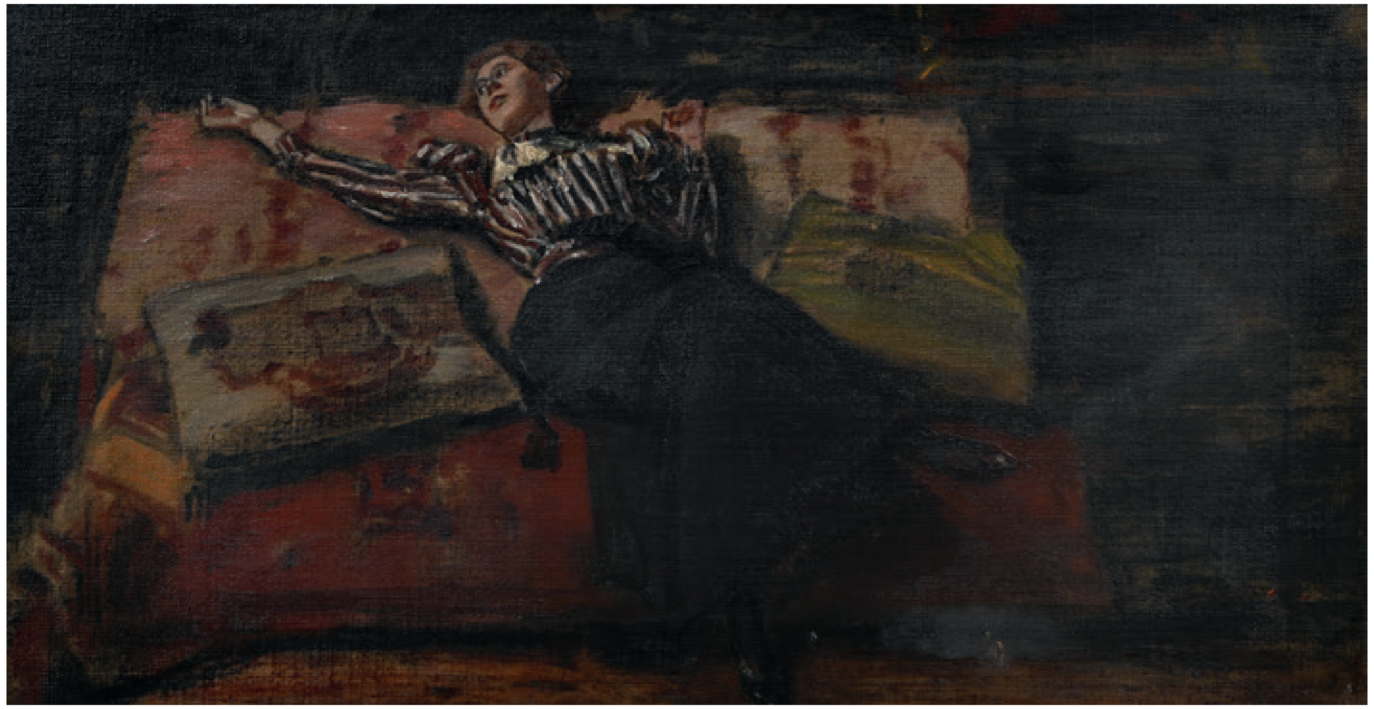
A similar signed work entitled Le Galop d'essai was sold at Christie's, London (British and European Art 4 June 2024, lot 25, £94,500). The matching dimensions and similar compositions suggest Le Galop d'essai and Hot Air Balloon at Longchamps could once have hung as a pair.

Throughout the 21st century more attention is being paid to Vittorio Corcos, due in part to the 2014 exhibition at the Palazzo Zabarella in Padua, Corcos: *Dreams of the Belle Epoque*. The show included more than 100 works by the artist, 27 of which were shown publicly for the first time. Eighteen works in the show had not been exhibited for more than half a century.

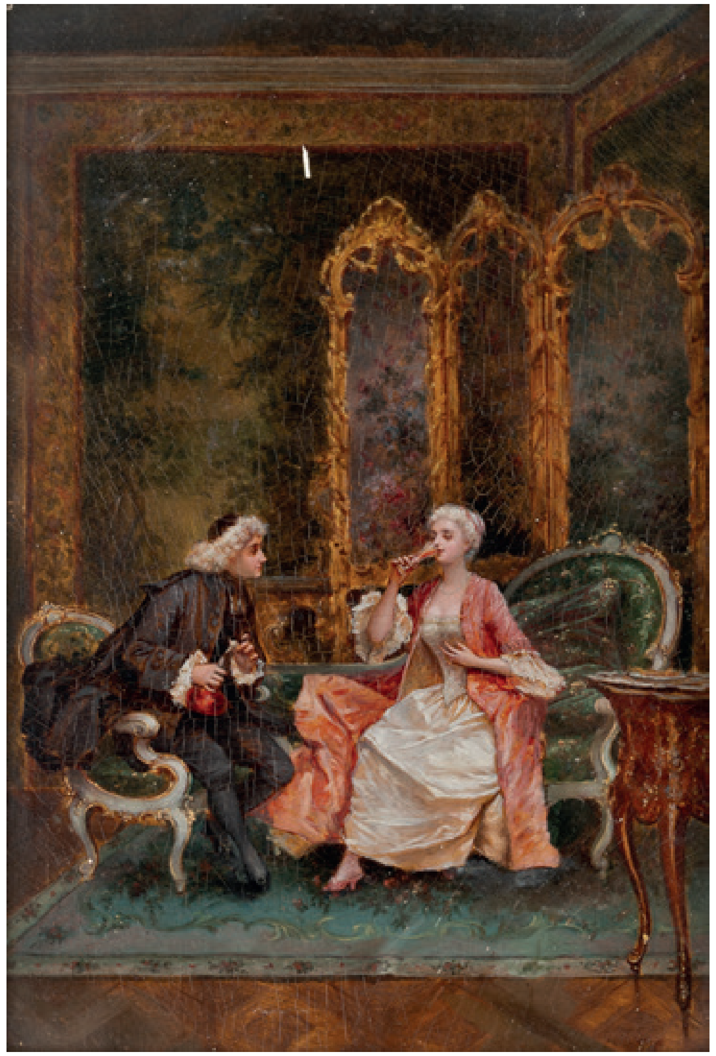
£30,000-50,000



323



324



325

324

ALBERT VON KELLER (GERMAN 1844-1920)
WOMAN RECLINING
Oil on canvas
27 x 51cm (10½ x 20 in.)

£800-1,200

325

ATTRIBUTED TO POMPEO MASSANI
(ITALIAN 1850-1920)
THE WINE TASTING
Oil on board
35 x 24cm (13¾ x 9¼ in.)

Provenance:
Sale, Christie's, South Kensington, *English and Continental Pictures*, 24 February 1987, lot 184 (front cover lot)

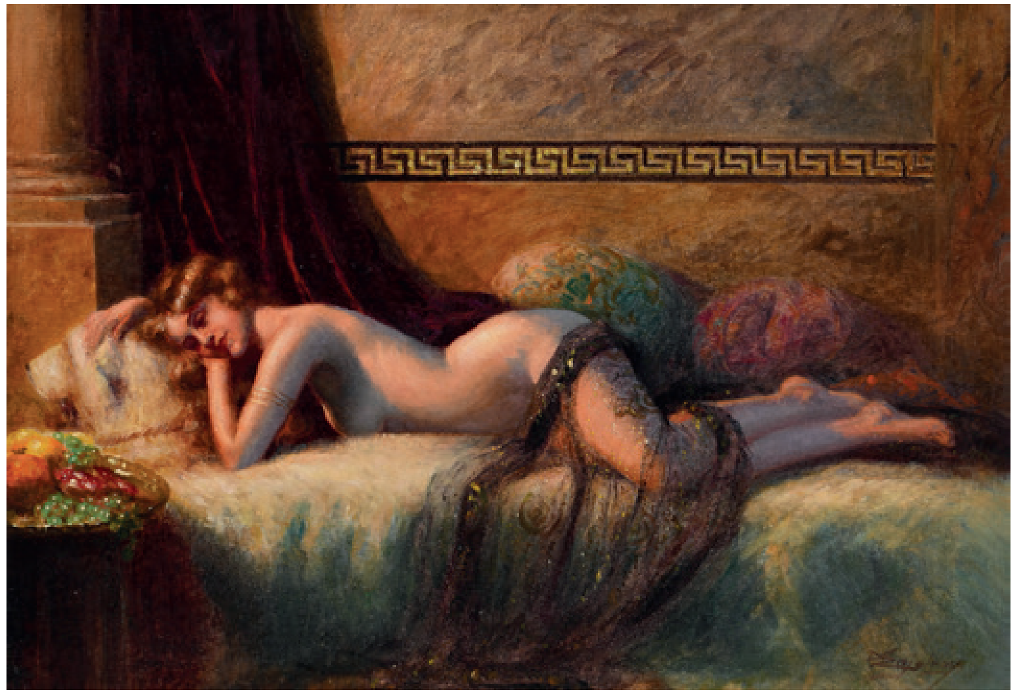
£800-1,200

326

DELPHIN ENJOLAS
(FRENCH 1857-1945)
A FAIREST ROSE
Oil on canvas
Signed (lower right)
46 x 66cm (18 x 25 in.)

Provenance:
Burlington Paintings, London
Sale, Bonhams, London, *British and European Art*, July 2019, lot 147
Walker Galleries, Harrogate

£3,000-5,000



326

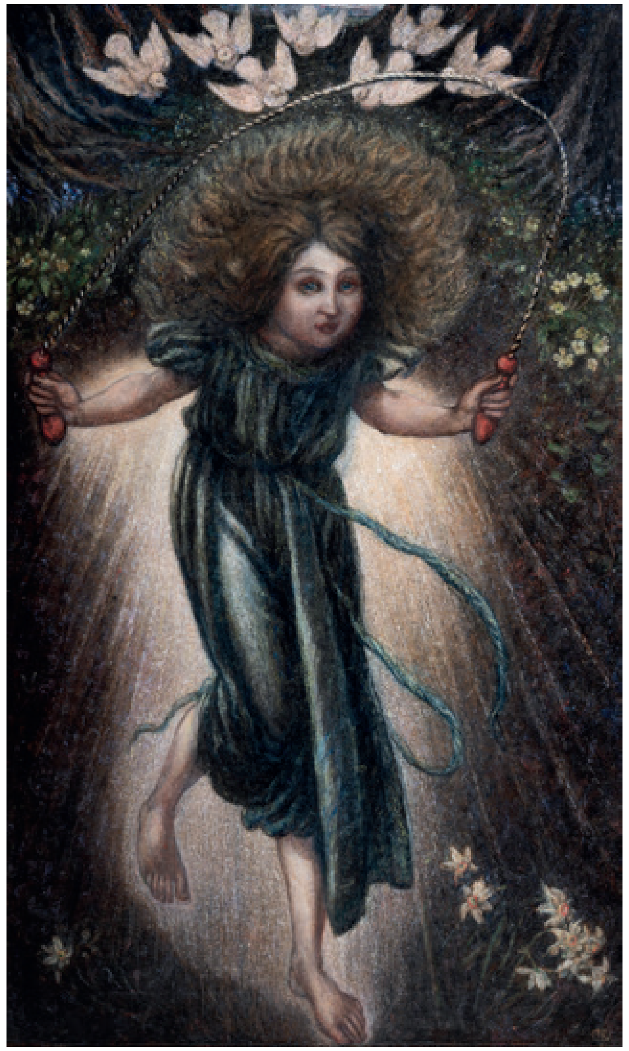
327

REGIONAL HALLWARD (BRITISH 1858-1948)
A VISION OF SPRING
Oil on canvas
Signed with monogram (lower right)
127 x 76cm (50 x 29¾ in.)

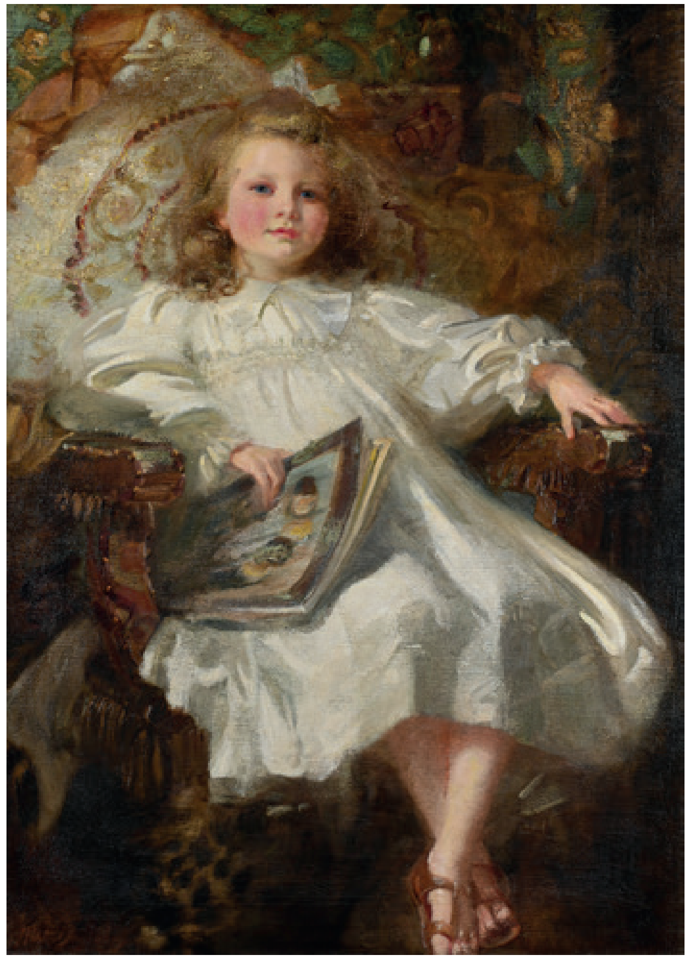
Provenance:
Christopher Wood, London
Sale, Christie's, London, *The Neil Wilson Collection - Romantic Vision*, 4 September 2014, lot 153

Exhibited:
London, Whitechapel Art Gallery, *Exhibition of Decorative Art*, June 1926

£1,000-1,500



327



328

328 λ

FRANK OWEN SALISBURY (BRITISH 1874-1962)

PORTRAIT OF A YOUNG GIRL, THOUGHT TO BE THE ARTIST'S DAUGHTER

Oil on canvas

Signed (lower left)

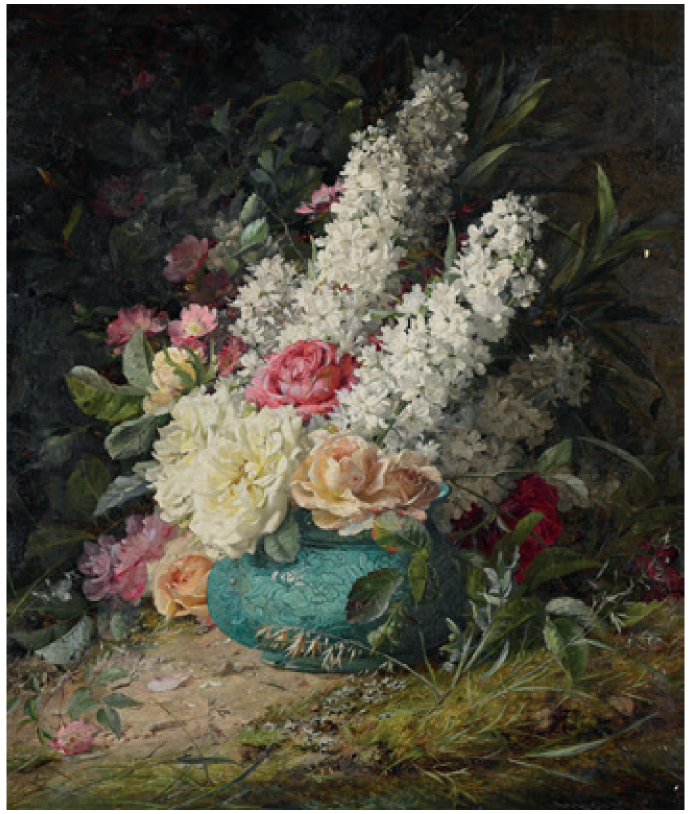
114 x 82cm (44¾ x 32¼ in.)

Provenance:

Sale, Lyon & Turnbull, Edinburgh, *Fine Paintings*, 2 June 2011, lot 124

Sale, Christie's, London, *Victorian & British Impressionist Art*, 12 July 2012, lot 246

£2,000-3,000



329

329

WILLIAM JABEZ MUCKLEY (BRITISH 1837-1905)

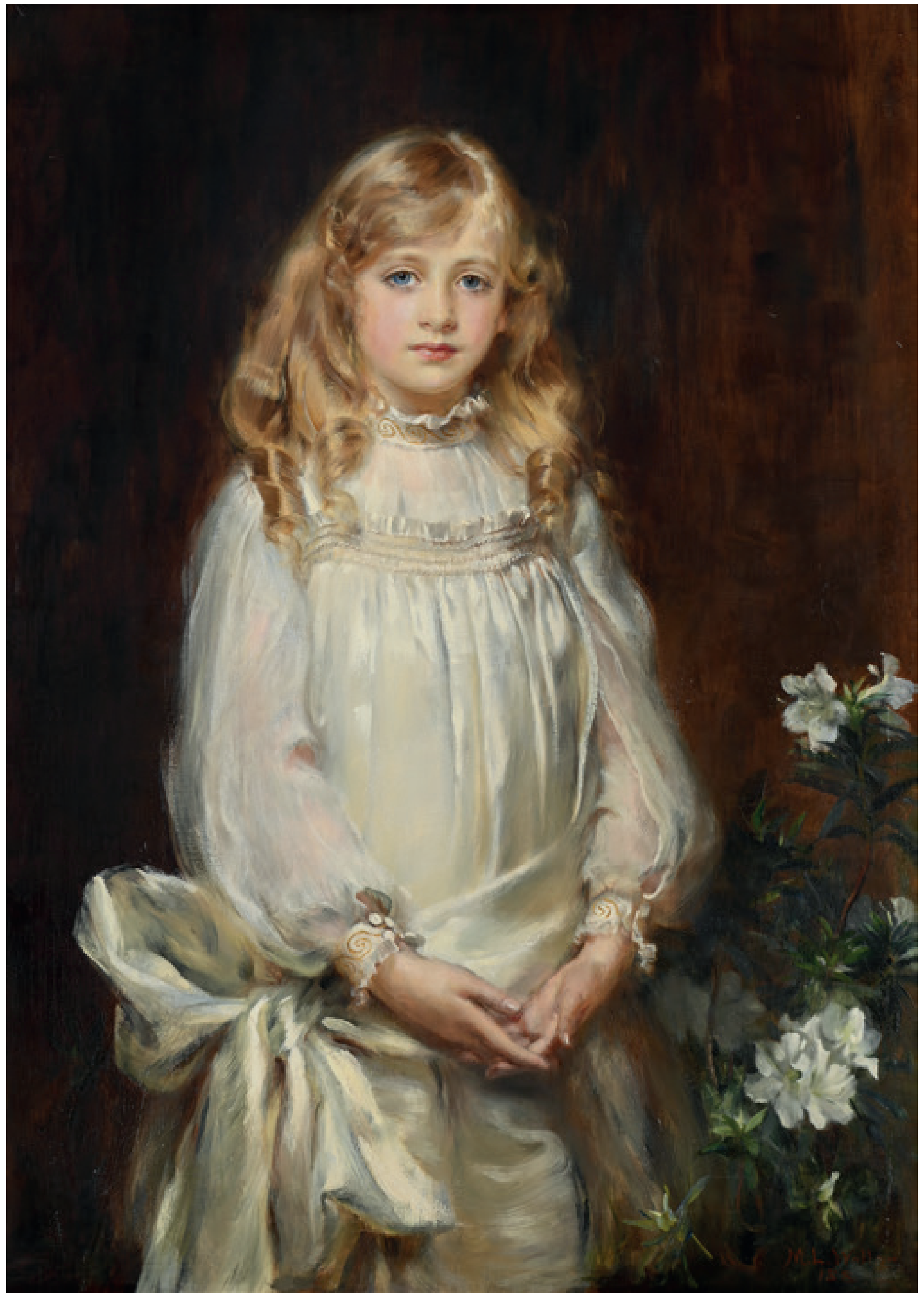
NIGHT BLOWING STOCK

Oil on canvas

Signed (lower right); inscribed with title and artist's address (to label verso)

68 x 59cm (26¾ x 23 in.)

£1,500-2,500



330

330

MARY LEMON WALLER (BRITISH 1851-1931)

THE WHITE DRESS

Oil on canvas

Signed and dated '1889' (lower right)

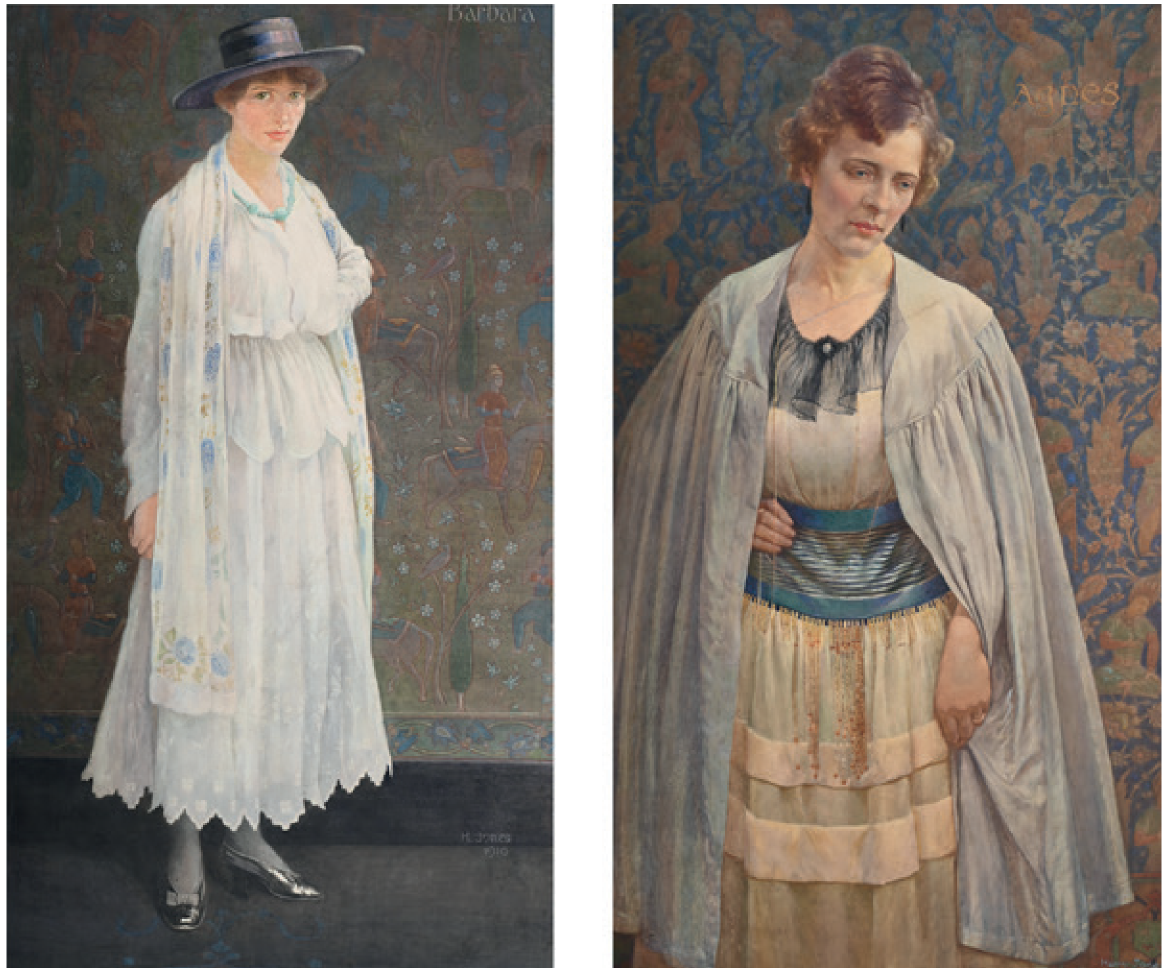
105 x 81cm (41¼ x 31¾ in.)

Provenance:

Christopher Wood, London

From the collection of the late Peter Fowler, a visionary newspaper publisher who consolidated and expanded regional media in Northern Scotland

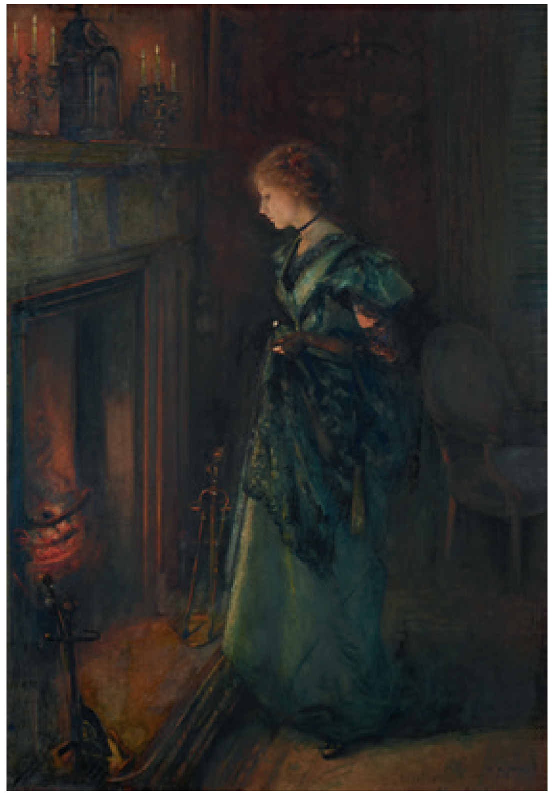
£6,000-8,000



331

331
HARRY E JONES (BRITISH EXH. 1882-1916)
AGNES; BARBARA
Watercolour, a pair
Both inscribed with sitter's name (upper right); and signed (lower right)
Each 95 x 54cm (37¼ x 21¼ in.) (2)

£2,000-3,000

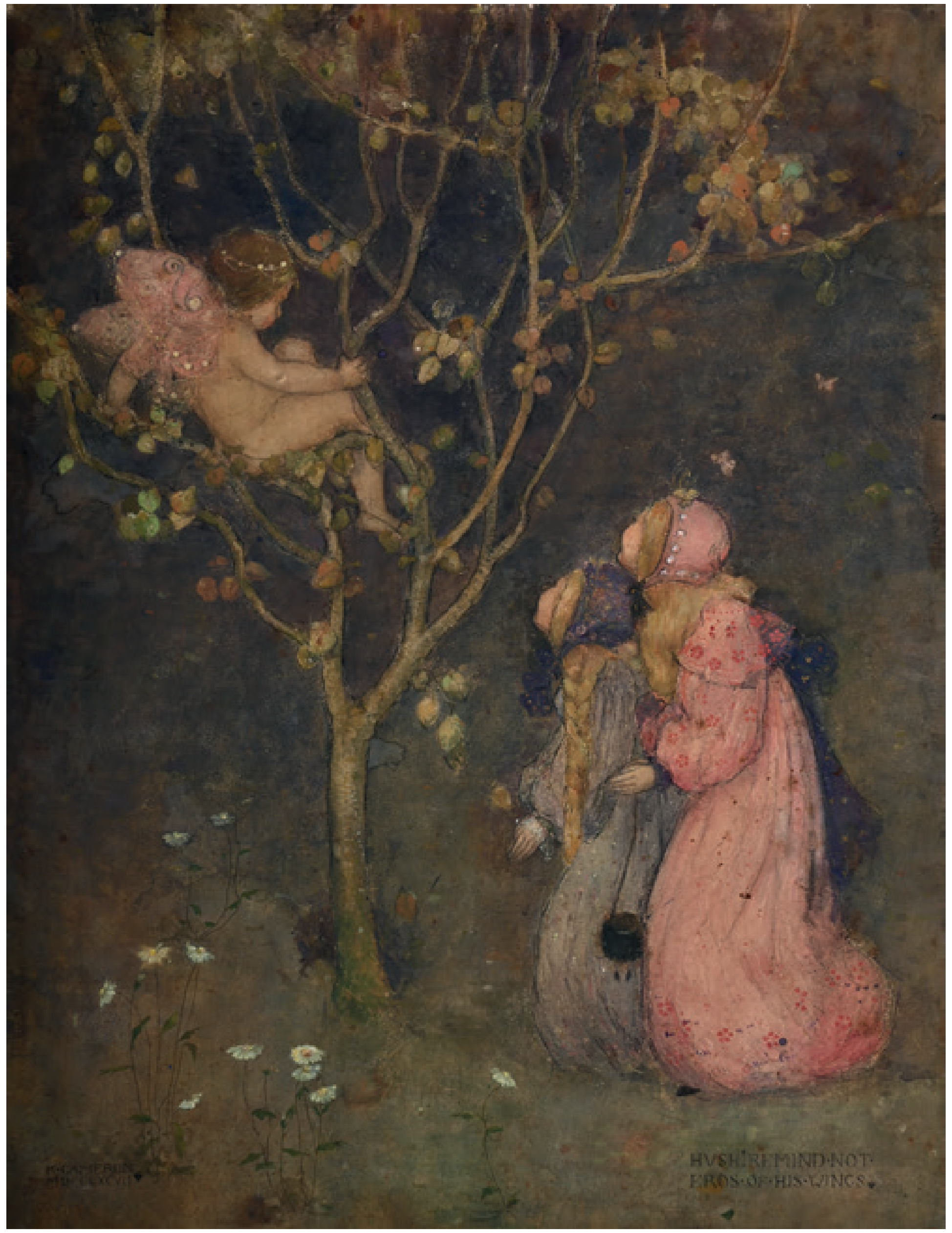


332

332
PETER ALEXANDER HAY (BRITISH 1866-1952)
MEMORIES OF A MOMENT
Watercolour
Signed and dated '1904' (lower right)
71 x 48cm (27¾ x 18¾ in.)

Exhibited:
Royal Institute of Painters in Watercolours, No.2 (label attached verso)

£800-1,200



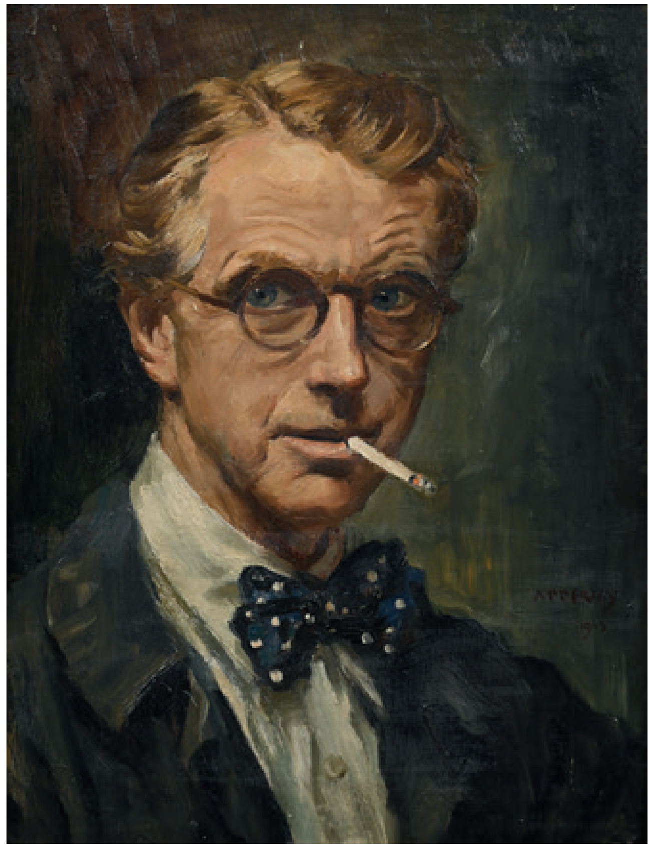
333

333 λ
KATE CAMERON (SCOTTISH 1874-1965)
HUSH! REMIND EROS NOT OF HIS WINGS
Watercolour and charcoal with white heightening
Signed and dated 'MDCCCXCVII' (lower left); titled (lower right)
77 x 60cm (30¼ x 23½ in.)

Provenance:
Sale, Sotheby's, Gleneagles Hotel, Perthshire, *Scottish and Sporting Pictures*, 26 August 2008, lot 97
The Collection of David Pike, London

Exhibited:
Edinburgh, Royal Scottish Academy, 1906, No.58

£4,000-6,000



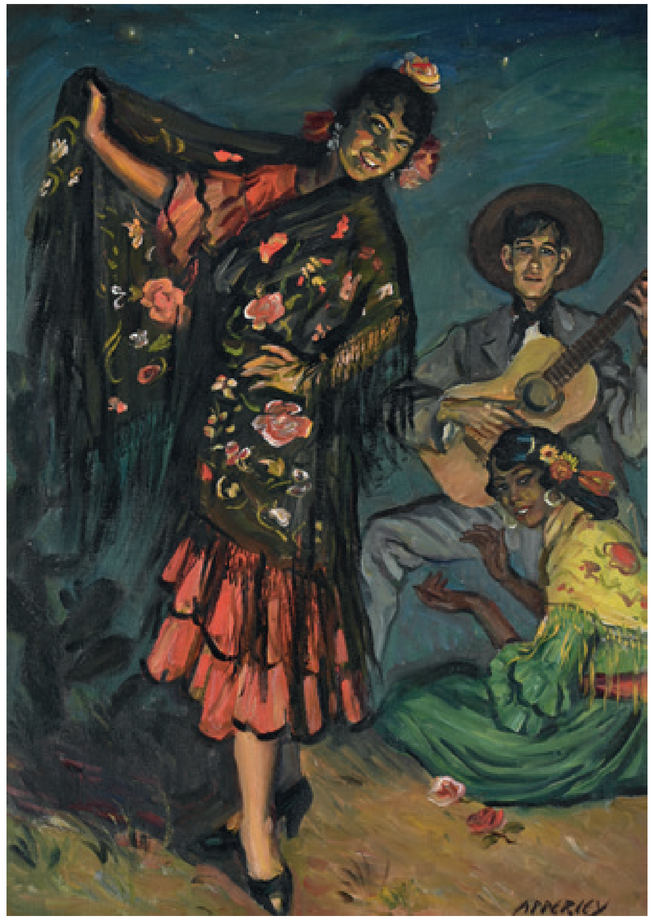
334

334 λ

GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
SELF-PORTRAIT, TANGIER, NOVEMBER 1943
Oil on canvas
Signed and dated '1943' (lower right); further signed, titled and dated (verso)
42 x 31.5cm (16½ x 12¼ in.)

Provenance:
By descent from the artist's estate

£3,000-5,000



335

335 λ

GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
GYPSY DANCER, GRANADA: DANZA FLAMENCA, 1919
Oil on canvas
Signed (lower right); further signed and titled (verso)
64 x 45.5cm (25 x 17¾ in.)

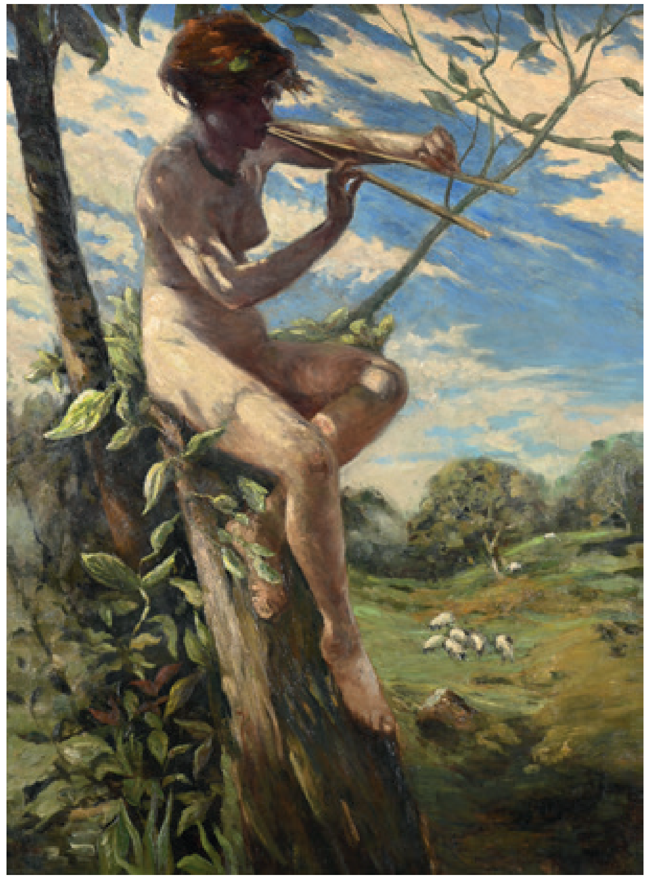
Provenance:
By descent from the artist's estate

£4,000-6,000

336

CIRCLE OF JAMES MONTGOMERIE FLAGG (AMERICAN 1877-1960)
A TREE NYMPH
Oil on canvas
128 x 93.5cm (50¼ x 36¾ in.)

£2,000-3,000



336

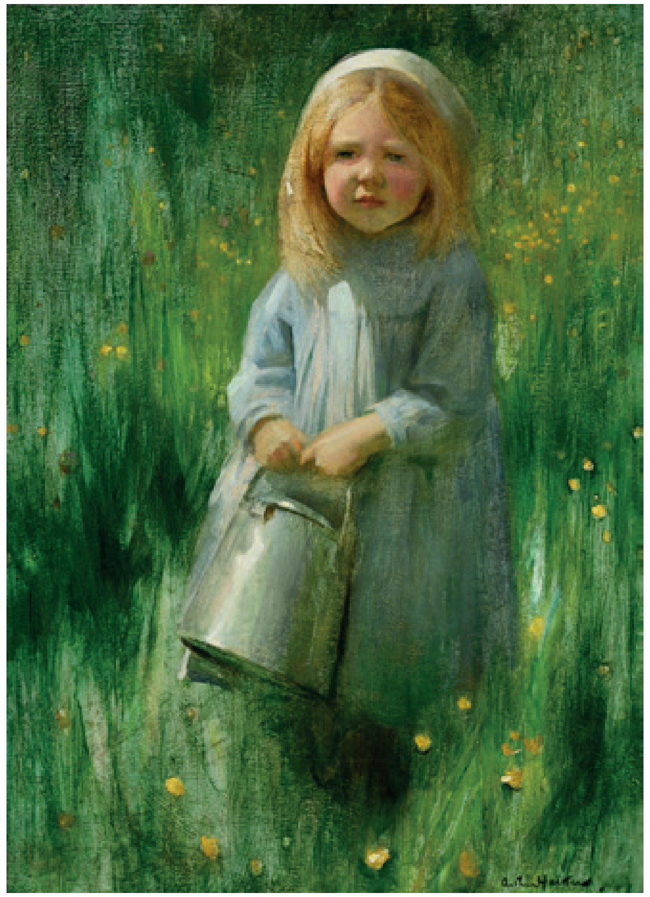
337

ARTHUR HACKER (BRITISH 1858-1919)
THE LITTLE MOTHER
Oil on canvas
Signed (lower right)
76.5 x 56cm (30 x 22 in.)

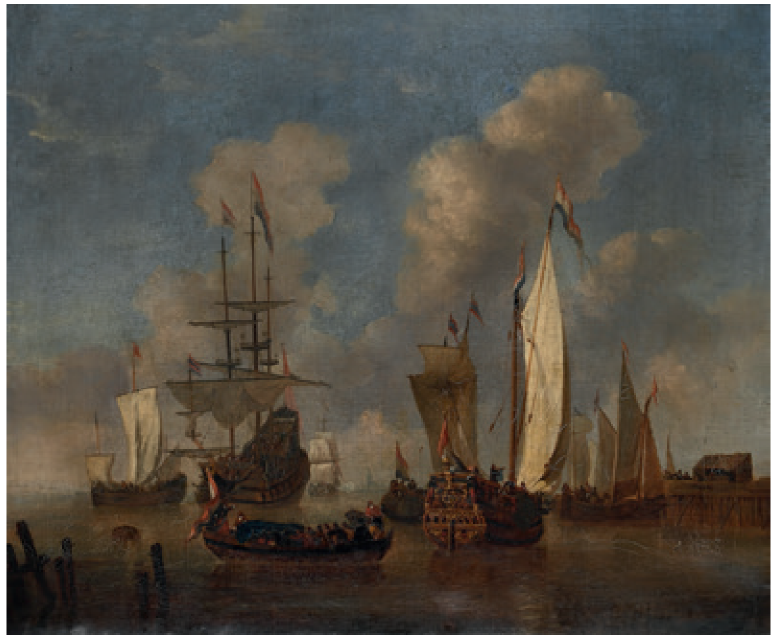
Provenance:
Sale, Tennants, Harrogate, *British, European and Sporting Art*, 15 March 2025, lot 1086

£4,000-6,000

338 (no lot)



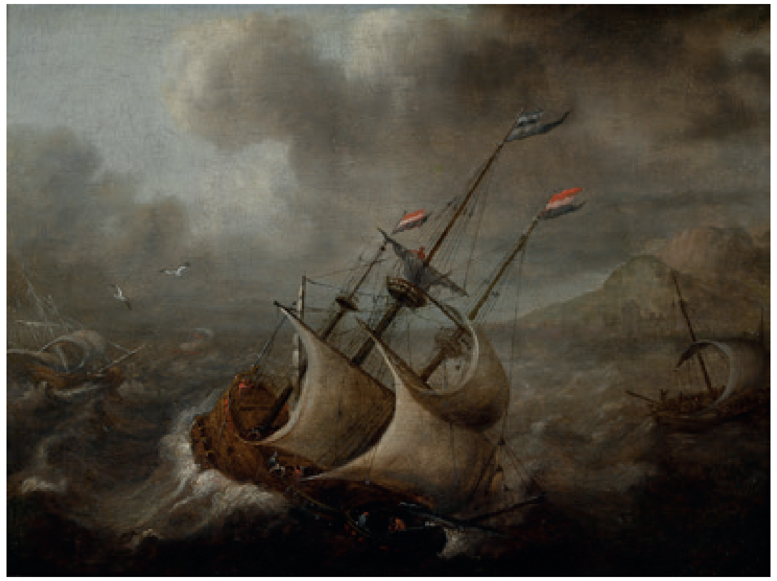
337



339

339
CIRCLE OF PETER MONAMY (BRITISH 1681-1749)
DUTCH SHIPPING IN A PORT
Oil on canvas
74 x 88cm (29 x 34½ in.)

£600-800

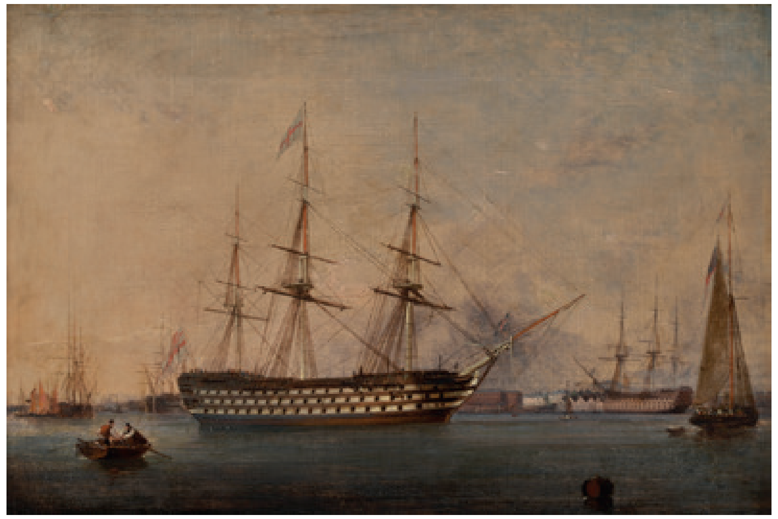


340

340
ATTRIBUTED TO PIETER DE MOLIJN
(DUTCH 1595-1661)
SHIPPING IN ROUGH SEAS
Oil on panel
22 x 29cm (8½ x 11¼ in.)

Provenance:
The Collection of Johanna Ransohoff (1907-?)

£2,000-4,000



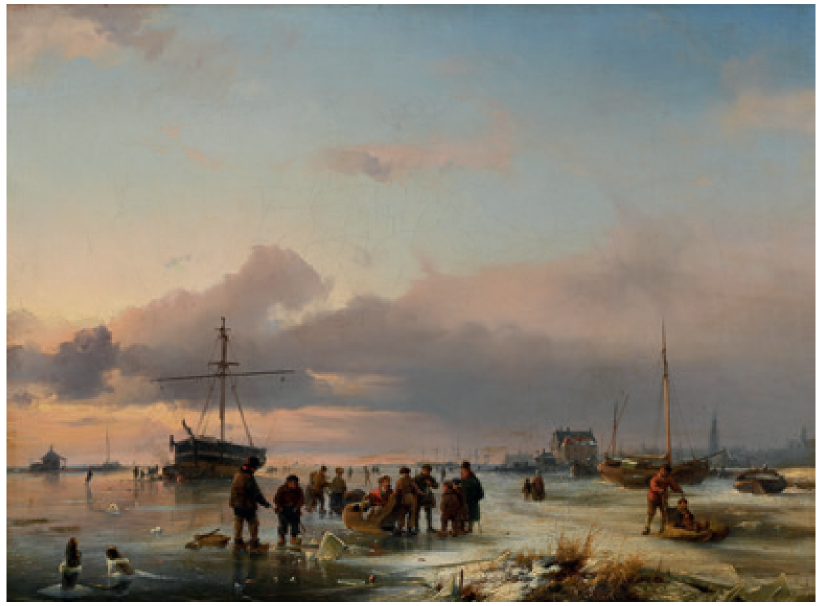
341

341
CIRCLE OF ROBERT STRICKLAND
THOMAS (BRITISH 1787-1853)
BRITISH WARSHIP IN A HARBOUR
Oil on canvas
32 x 46cm (12½ x 18 in.)

£700-1,000

342
HERMANUS KOEKKOEK (DUTCH 1815-1882)
A WINTER'S DAY ON THE FROZEN RIVER
Oil on canvas
Signed with initials and dated '50' (lower right)
30 x 40cm (11¾ x 15½ in.)

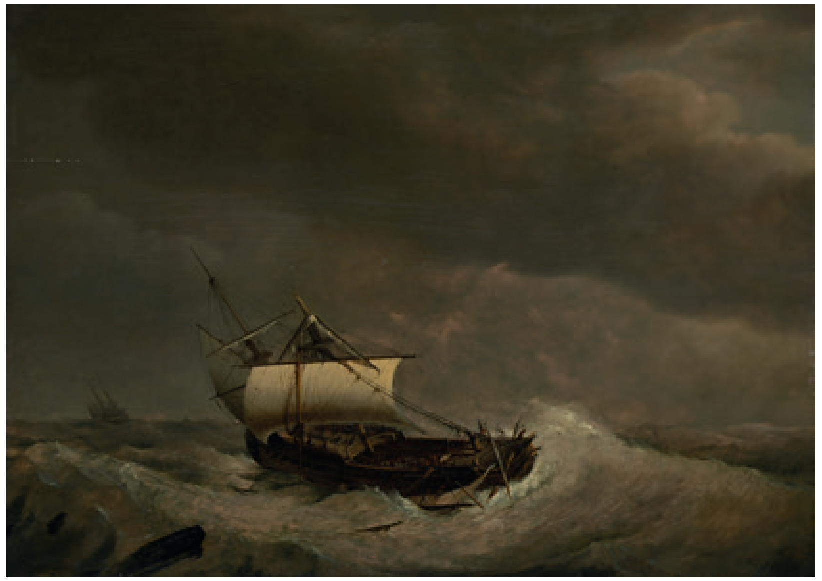
£4,000-6,000



342

343
JOHANNES HERMANUS KOEKKOEK
(DUTCH 1778-1851)
A SHIP IN STORMY WATERS
Oil on panel
Signed and inscribed 'Middelburg' (lower left)
29.5 x 40cm (11½ x 15½ in.)

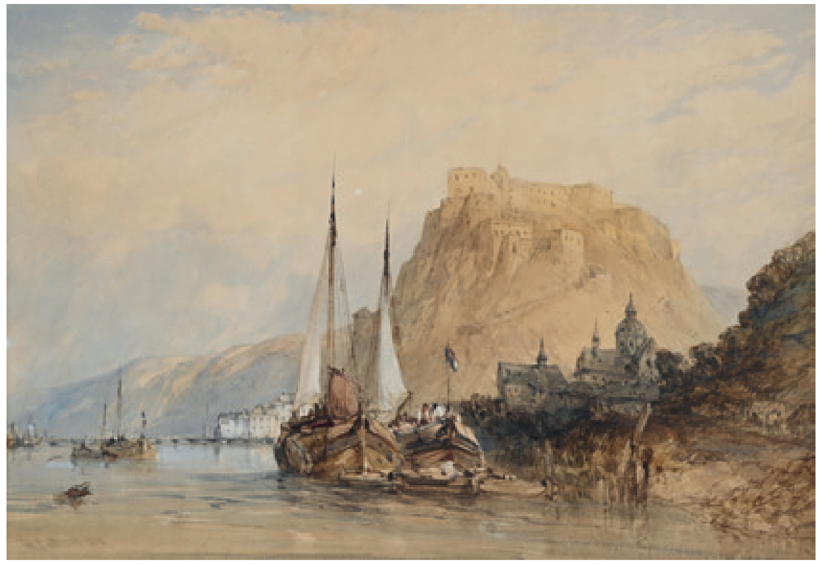
£2,000-3,000



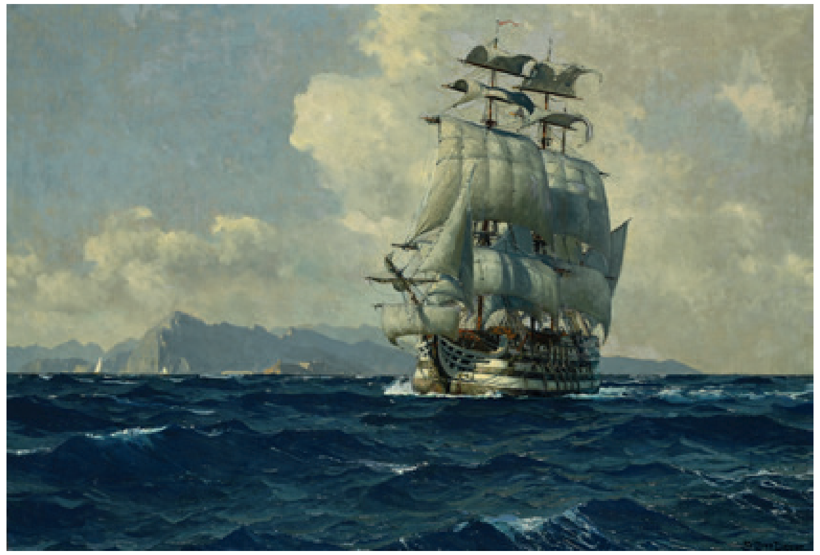
343

344
WILLIAM CALLOW (BRITISH 1812-1908)
EHREN BREITSTEIN
Pen, ink and watercolour heightened with white
Signed and dated '1847' (lower left)
33 x 49cm (12 x 19¼ in.)

£1,000-1,500



344



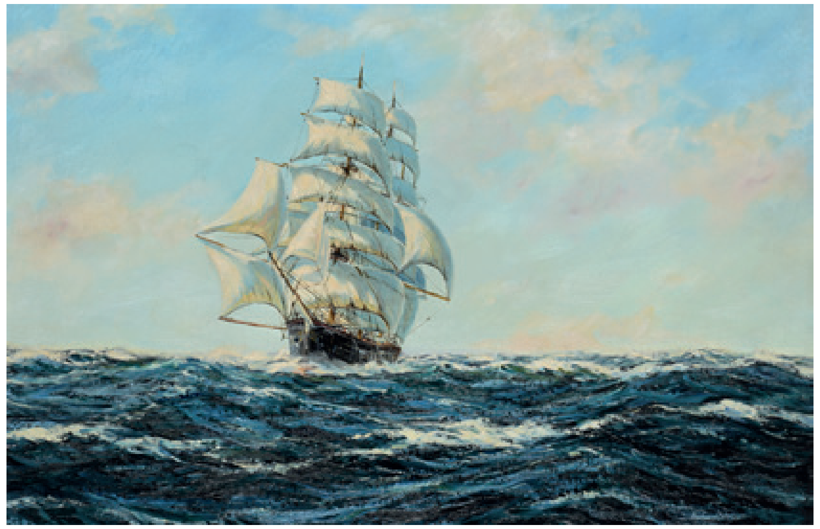
345

345

MICHALE ZENO DIEMER (GERMAN 1867-1939)
TALL SHIP OFF THE COAST
Oil on canvas
Signed (lower right)
68 x 99cm (26¾ x 38¾ in.)

Provenance:
Sale, Sotheby's, London, *Nineteenth Century European Paintings, Drawings and Watercolours*, 19 November 1997, lot 143 (for £8,000)

£800-1,200

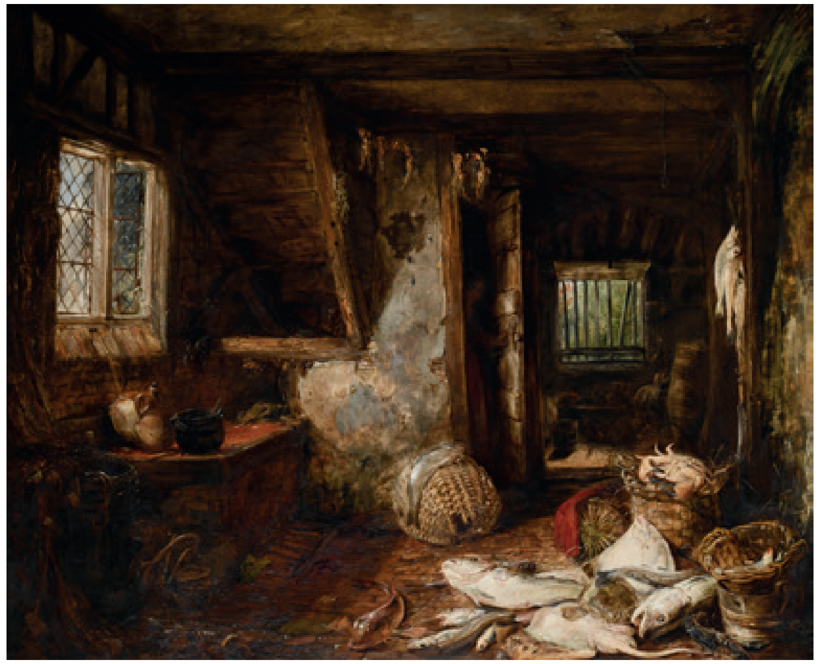


346

346 λ

HENRY SCOTT (BRITISH 1911-2005)
CLIPPER AT SEA
Oil on canvas
Signed (lower right)
51 x 77cm (20 x 30¼ in.)

£1,000-1,500



347

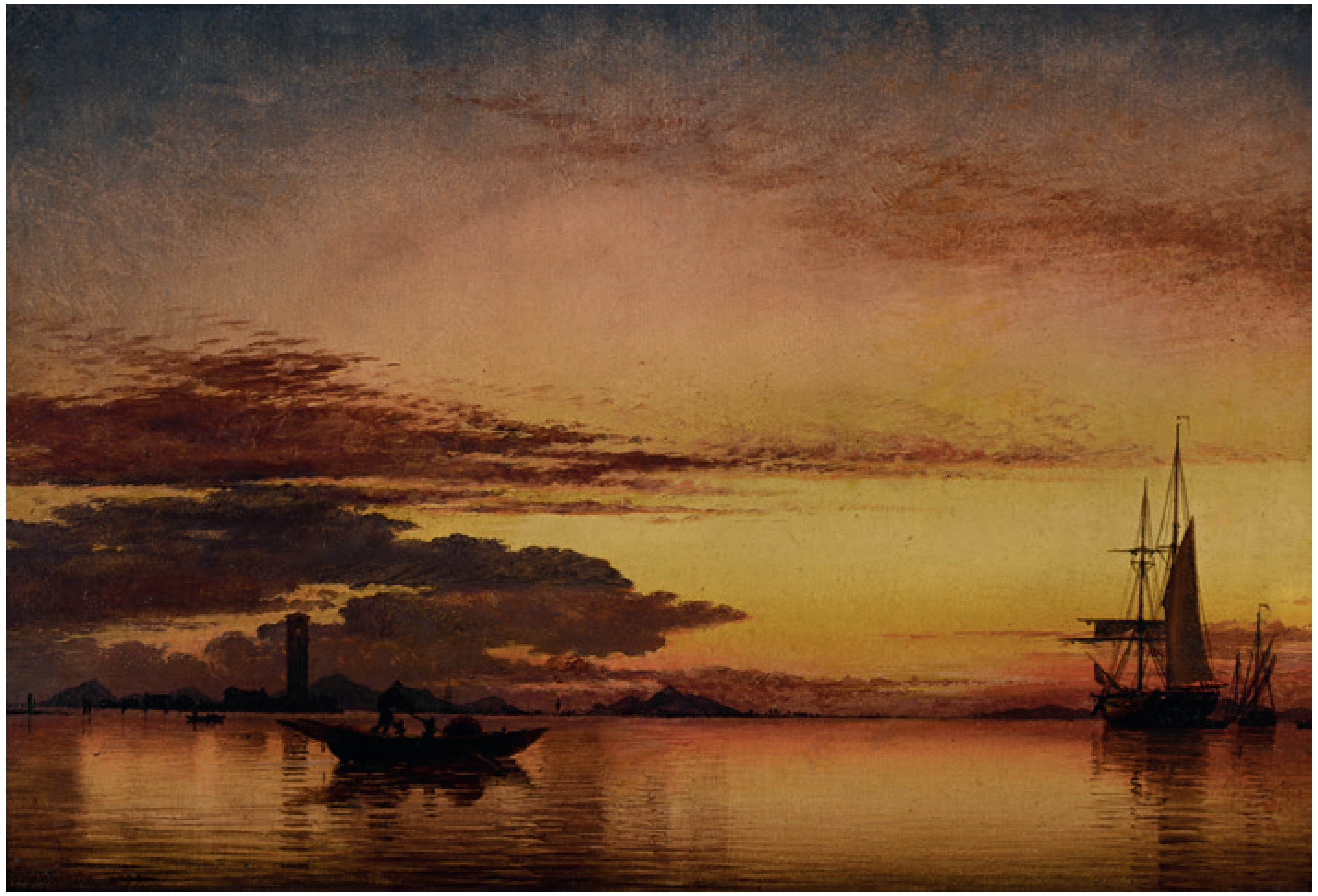
347

EDWARD WILLIAM COOKE (BRITISH 1811-1880)
INTERIOR OF A FISHERMAN'S COTTAGE
Oil and pencil on board
50 x 62cm (19½ x 24¼ in.)

Provenance:
The Collection of W. Wells Esq, 1890

Exhibited:
Manchester, Art Treasures Exhibition, 1857

£1,000-1,500



348

348

EDWARD WILLIAM COOKE (BRITISH 1811-1880)
SUNSET ON THE LAGUNE, VENICE, SAN GIORGIO IN ALGA AND THE EUGANEAN HILL IN THE DISTANCE
Oil on paper laid to canvas
Signed and dated `1857' (lower left) and inscribed as titled (on the reverse)
28 x 41.5cm (11 x 16¼ in.)

Provenance:
Theop. Burnand
Christie's, London, 25th February 1988, Lot 61
Kitchin (?)

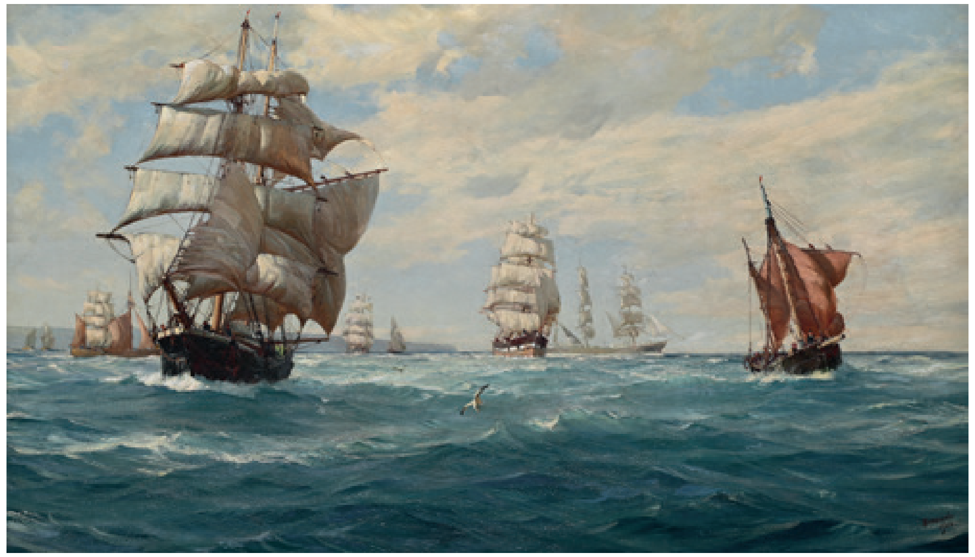
Literature:
Munday, J, *E. W. Cooke, A man of his time, Suffolk*, 1996, p.350, no. 57/15

£6,000-8,000

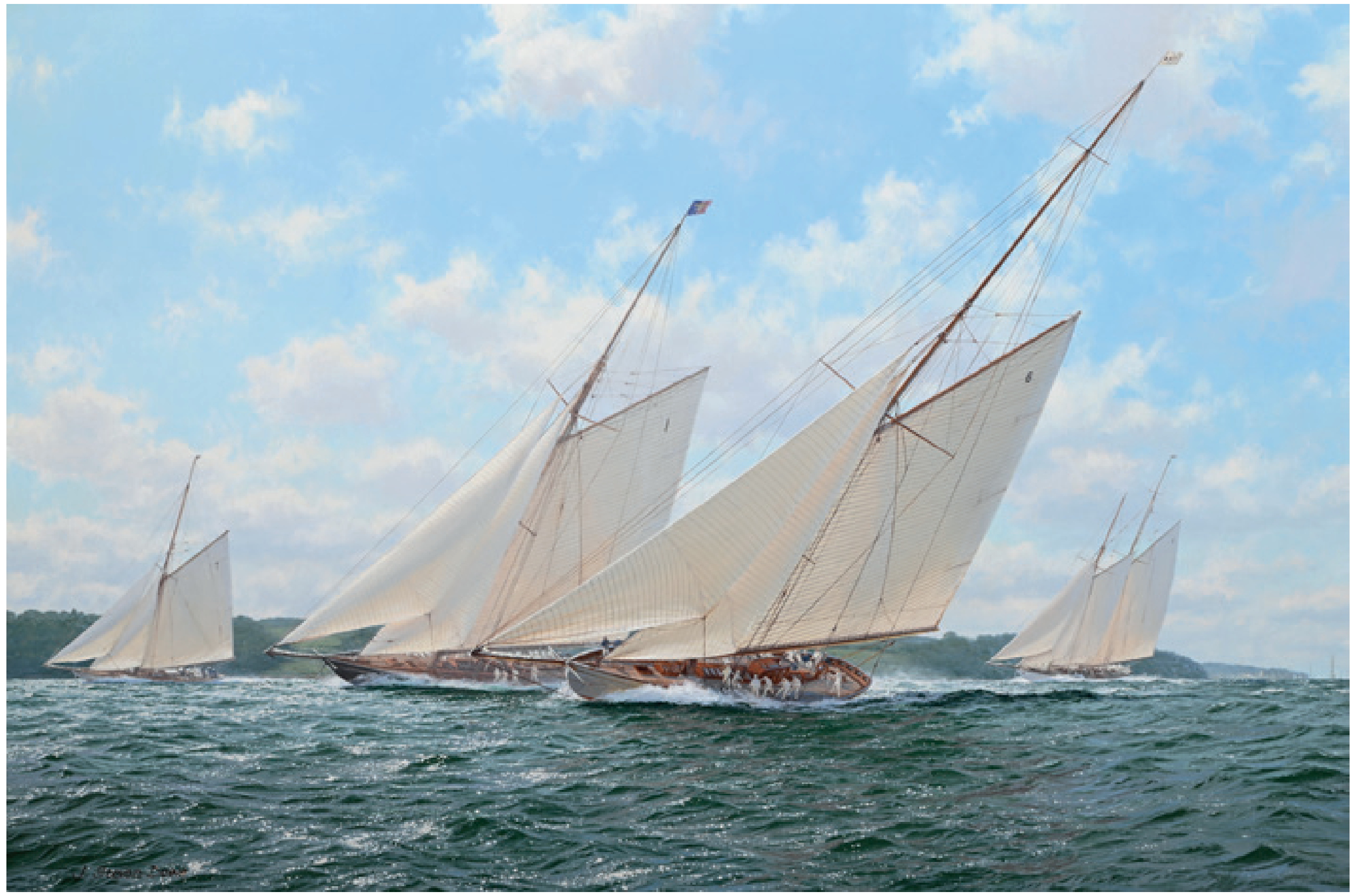
349

THOMAS JAQUES SOMERSCALES (BRITISH 1842-1927)
A CHANGE OF A WIND AT FLAMBOROUGH SETTING UNDER WEIGH
Oil on canvas
Signed and dated '1908' (lower right); inscribed with title (to stretcher verso)
61.5 x 107cm (24 x 42 in.)

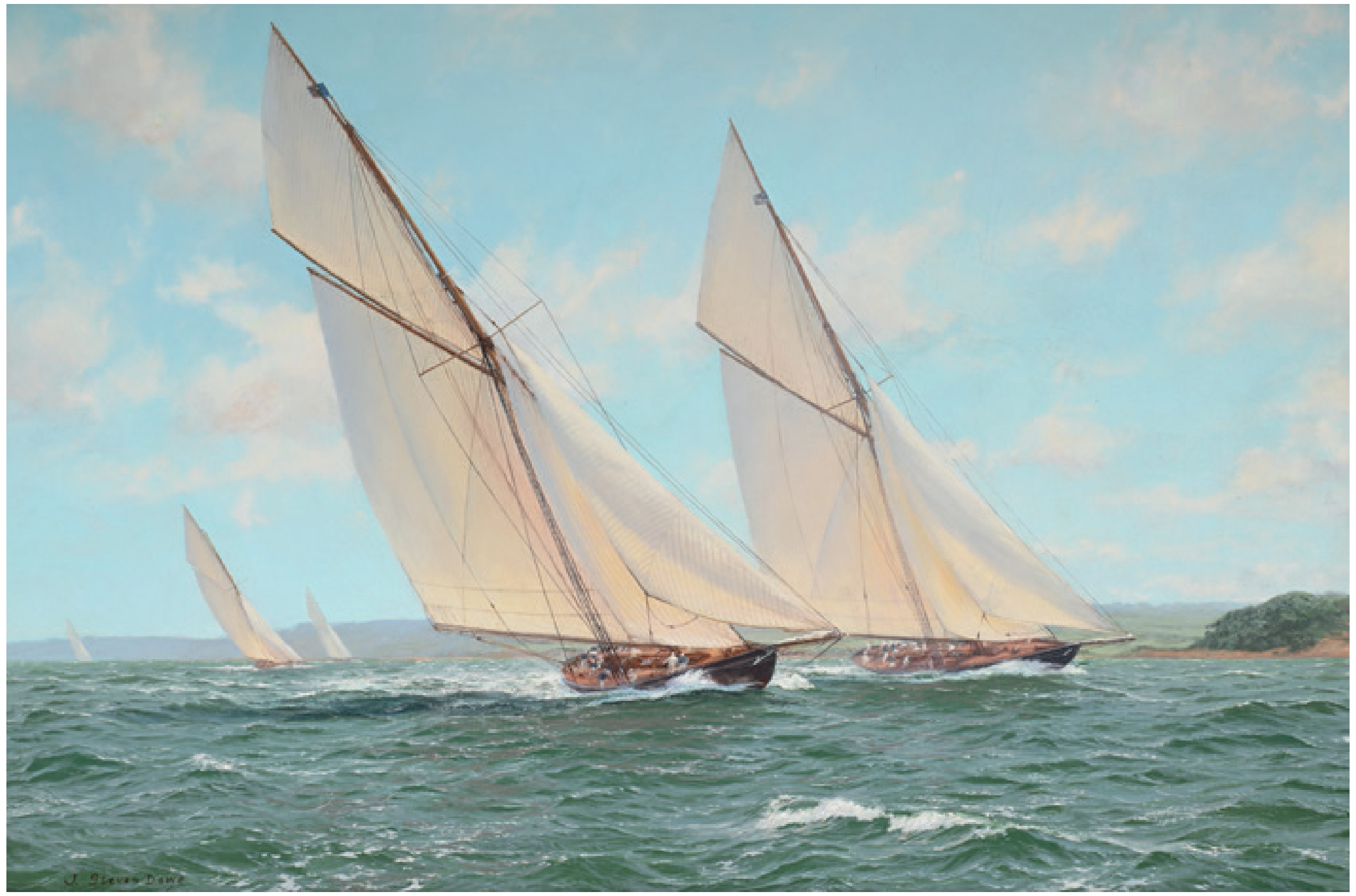
£3,000-5,000



349



350



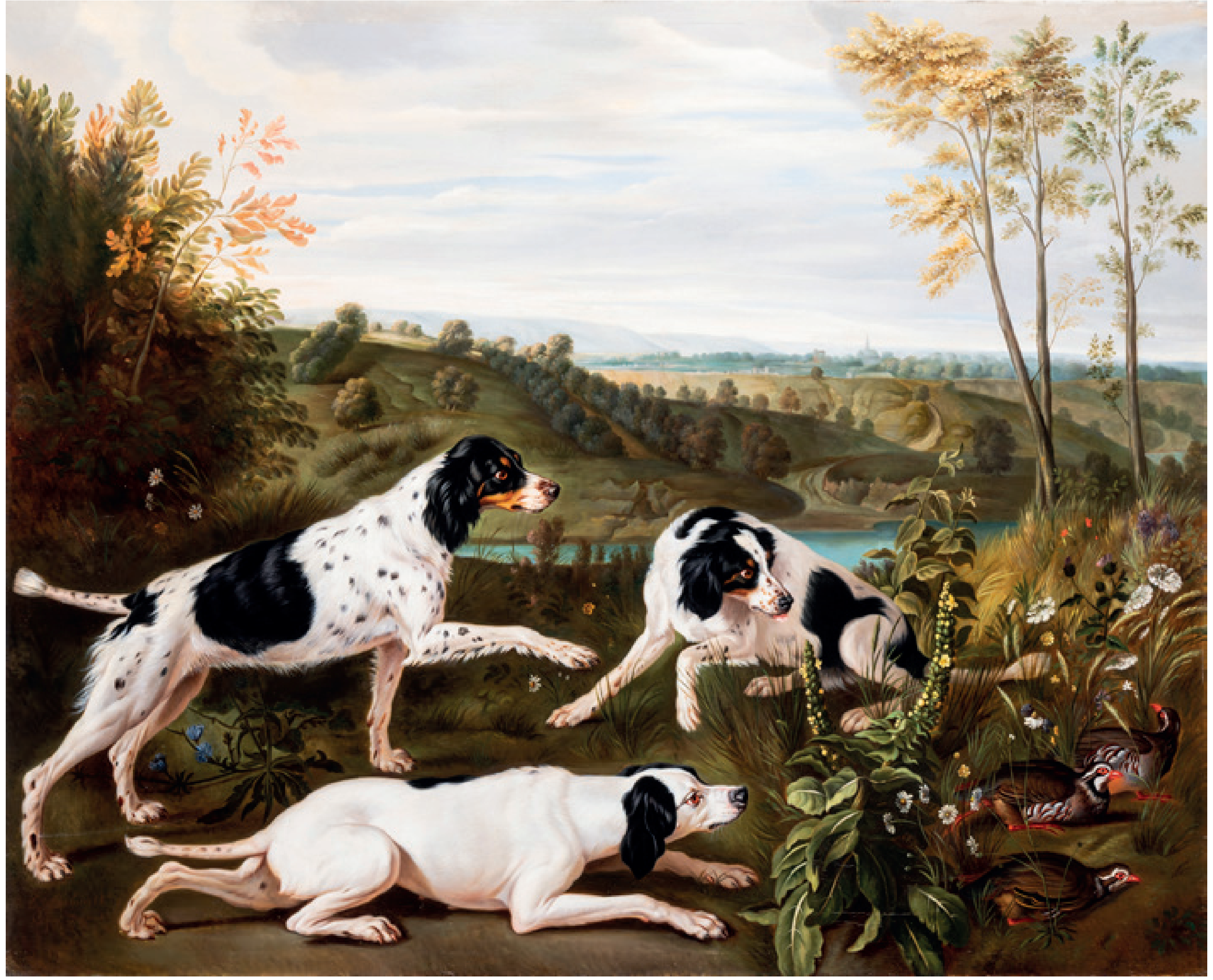
351

350 λ
JOHN STEVEN DEWS (BRITISH B. 1949)
RACING OFF NORRIS CASTLE
Oil on canvas
Signed (lower left)
51 x 77cm (20 x 30¼ in.)

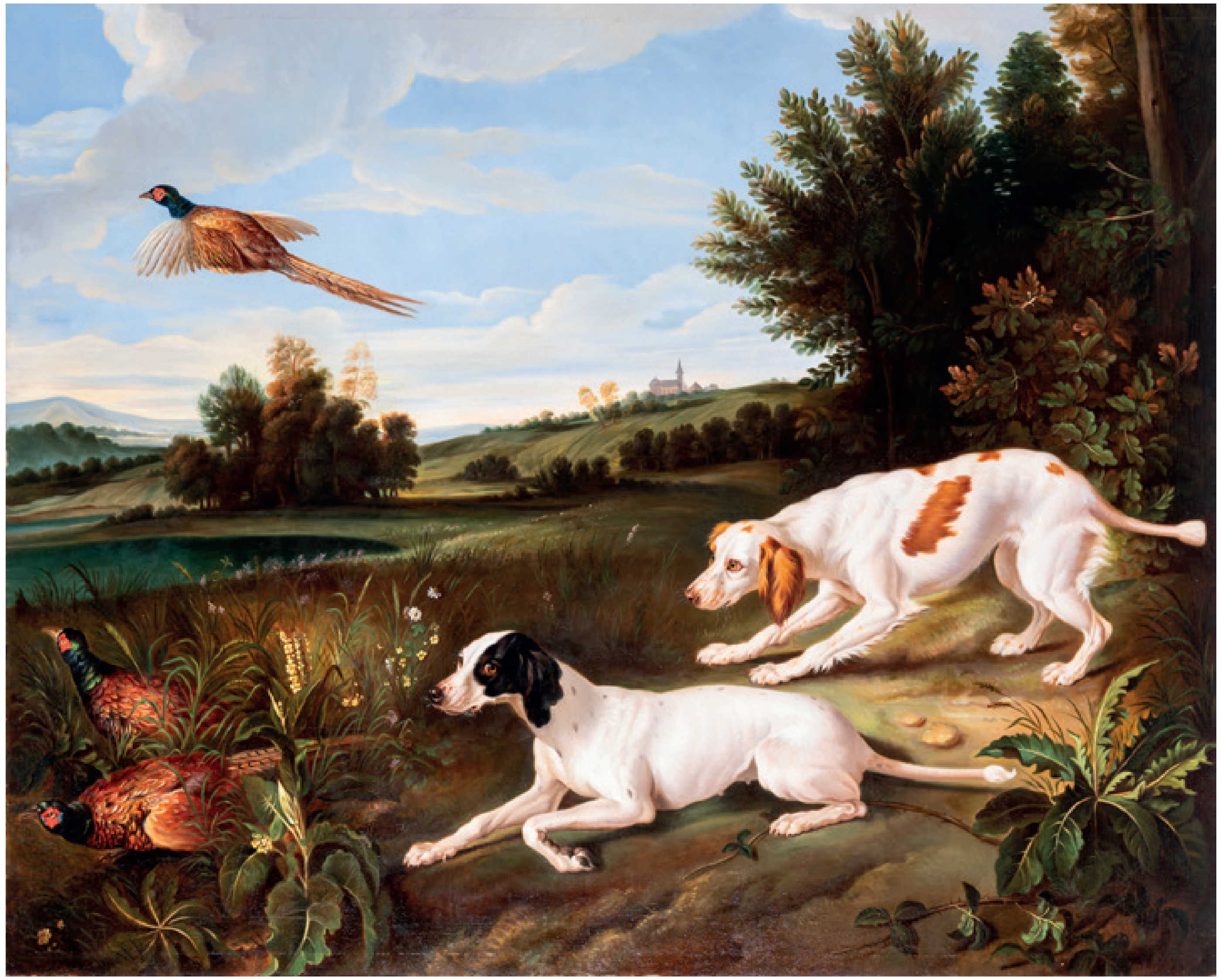
£8,000-12,000

351 λ
JOHN STEVEN DEWS (BRITISH B. 1949)
BRYNHILD RACING OFF COWES
Oil on canvas
Signed (lower left)
50.5 x 76.5cm (19¾ x 30 in.)

£10,000-15,000



352



352

352

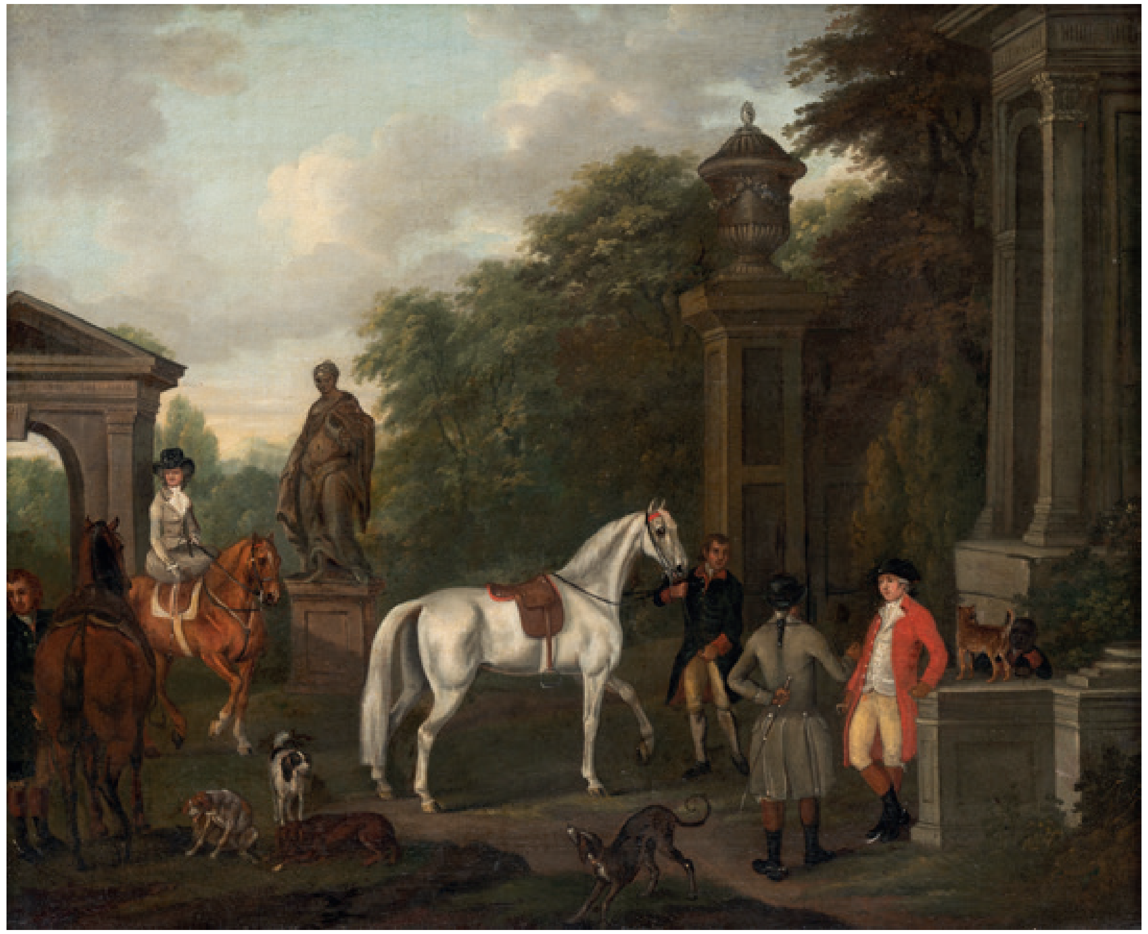
AFTER François DESPORTES

DIANE AND BLONDE; BONNE, NONNE AND PONNE, THE DOGS OF KING LOUIS XIV OF FRANCE

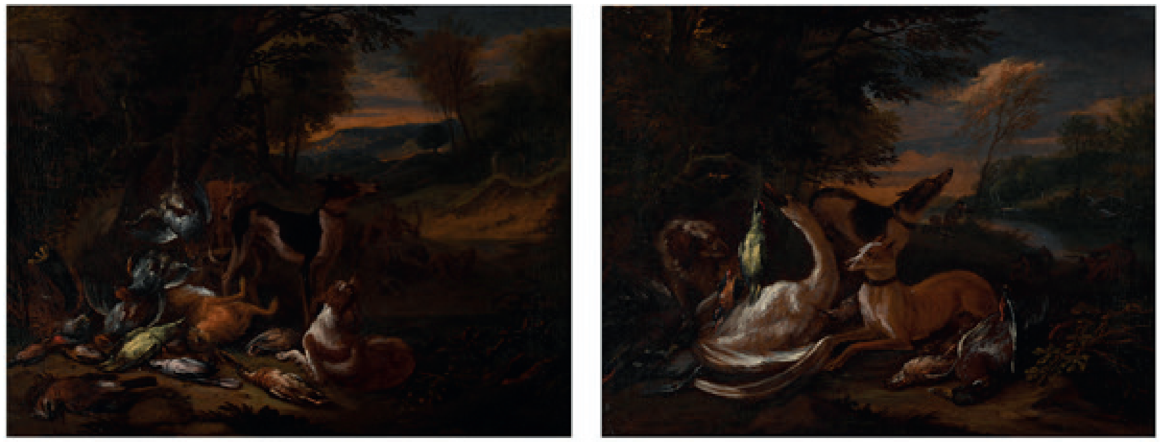
Oil on canvas, a pair
172 x 200cm (67½ x 78½ in.)
Unframed (2)

After the original works now in the Louvre and Musée de la Chasse et de la Nature, Paris respectively.

£20,000-30,000



353



354

353

AFTER JOHN WOOTTON
PORTRAIT OF CHARLES SPENCER, 3RD DUKE OF MARLBOROUGH AND ELIZABETH, DUCHESS OF MARLBOROUGH
Oil on canvas
54 x 66.5cm (21¼ x 26 in.)

£1,000-1,500

354

ADRIAEN DE GREUFF (FLEMISH CIRCA 1670-1715)
DOGS WITH GAME IN A WOOD
Oil on canvas, a pair
One signed (lower right)
37.4 x 47.5cm (14½ x 18½ in.) (2)

£1,500-2,000

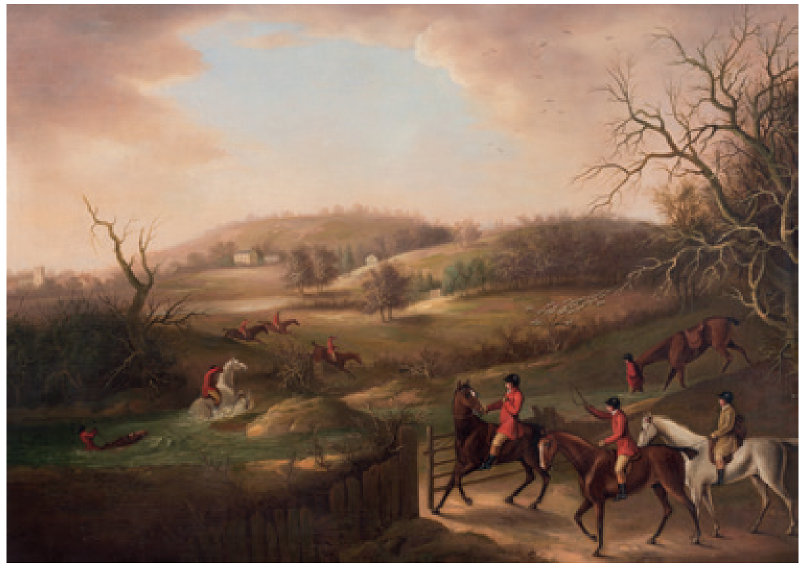
355

CHARLES LORRAINE SMITH (BRITISH 1751-1835)
THE QUORN HUNT
Oil on canvas
88 x 123.5cm (34½ x 48½ in.)

Provenance:
Sale, Christie's, 4 December 1953, lot 123
The Parker Gallery, London, 1955

Charles Lorraine Smith was the deputy Master of the Quorn under Hugo Meynell. A similar version of this painting, but set in the summer time, is illustrated in Sally Mitchell's Dictionary of British Equestrian Artists (1985), p. 396.

£1,500-2,500



355

356

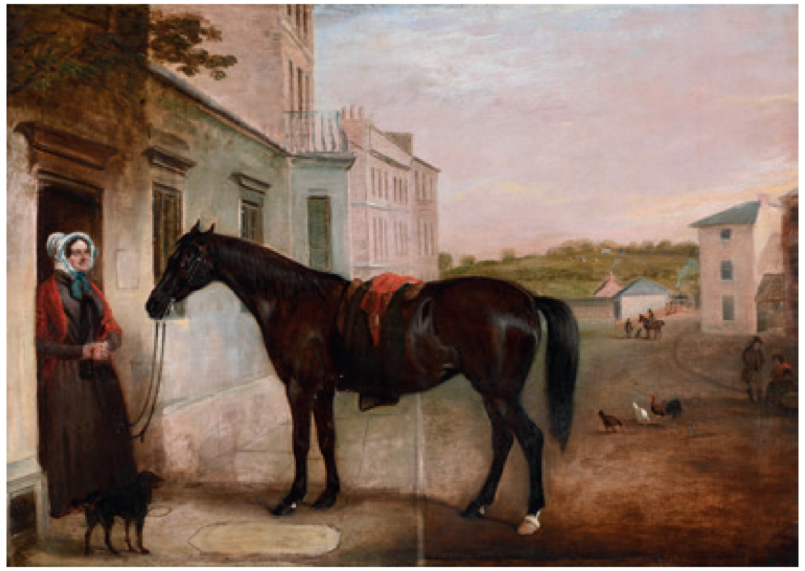
JOHN E. FERNELEY SENIOR (BRITISH 1782-1860)
THE PONY OF THE LATE REVD. W.I WOODCOCK
Oil on canvas
66 x 91.5cm (25 x 36 in.)

Provenance:
J. Pratt and Sons, Derby
Sale, Christie's, South Kensington, *Interiors,* 22 January 2013, lot 641

It is thought that this portrait was painted in the 1840s. While it does not feature in Ferneley's account books, he did paint three portraits of a Mrs Woodcock between February and August 1829 which were charged to the account of a Mr Keale - no. 288 in Ferneley's account books.

This lot is to be sold without reserve.

£1,500-2,000

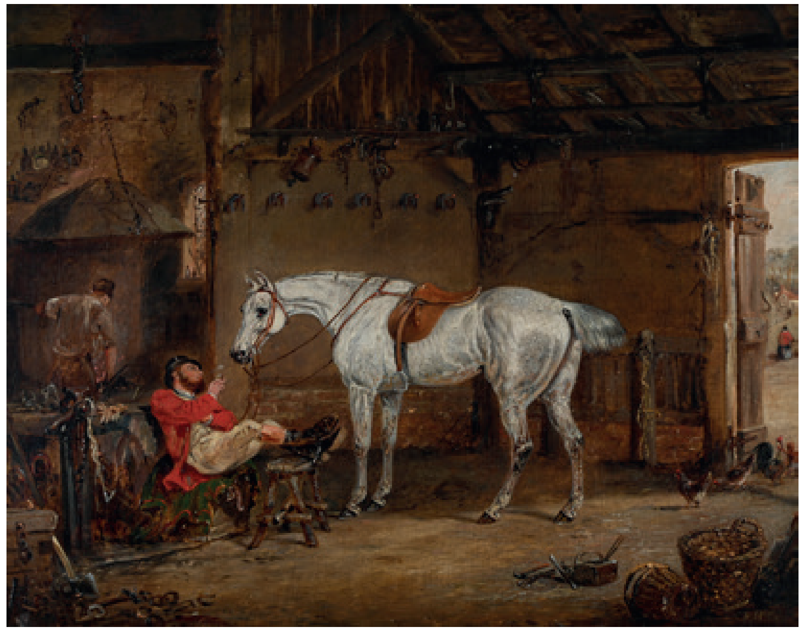


356

357

SAMUEL HENRY ALKEN (BRITISH 1810-1894)
STABLE SCENE
Oil on canvas
Signed (lower right)
41 x 51cm (16 x 20 in.)

£2,000-3,000



357

SPORTING ART FROM A PRIVATE COLLECTION | 358-367

358 ‡

BEN MARSHALL (BRITISH 1768-1835)

THOMAS SEBRIGHT, HUNTSMAN TO THE QUORN AND LORD FITZWILLIAM, MOUNTED, WITH HOUNDS IN FULL CRY

Oil on canvas

73.9 x 93cm (29 x 36½ in.)

Provenance:

The Hon. Kathleen Eykyn (1909-1985), and by descent

Literature:

D. Livingstone-Learmonth, The Horse in Art, London and New York, 1958, p. 28, pl. 47.

A. Noakes, Ben Marshall 1768-1835, Leigh-on-Sea, 1978, p. 56, no. 220.

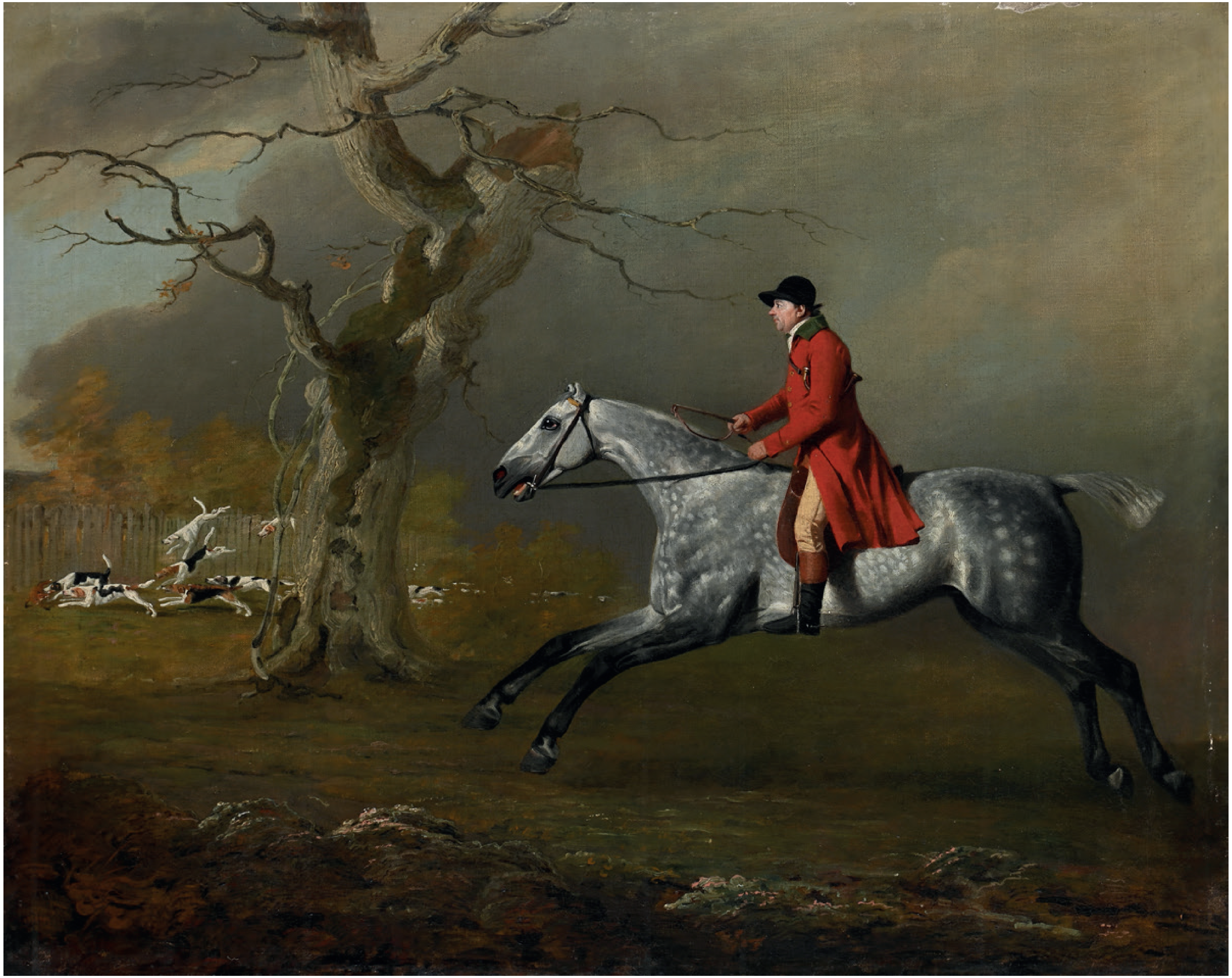
Exhibited:

London, Victoria & Albert Museum, Third International Art Treasures Exhibition, 2 March-29 April 1962, no. 29.

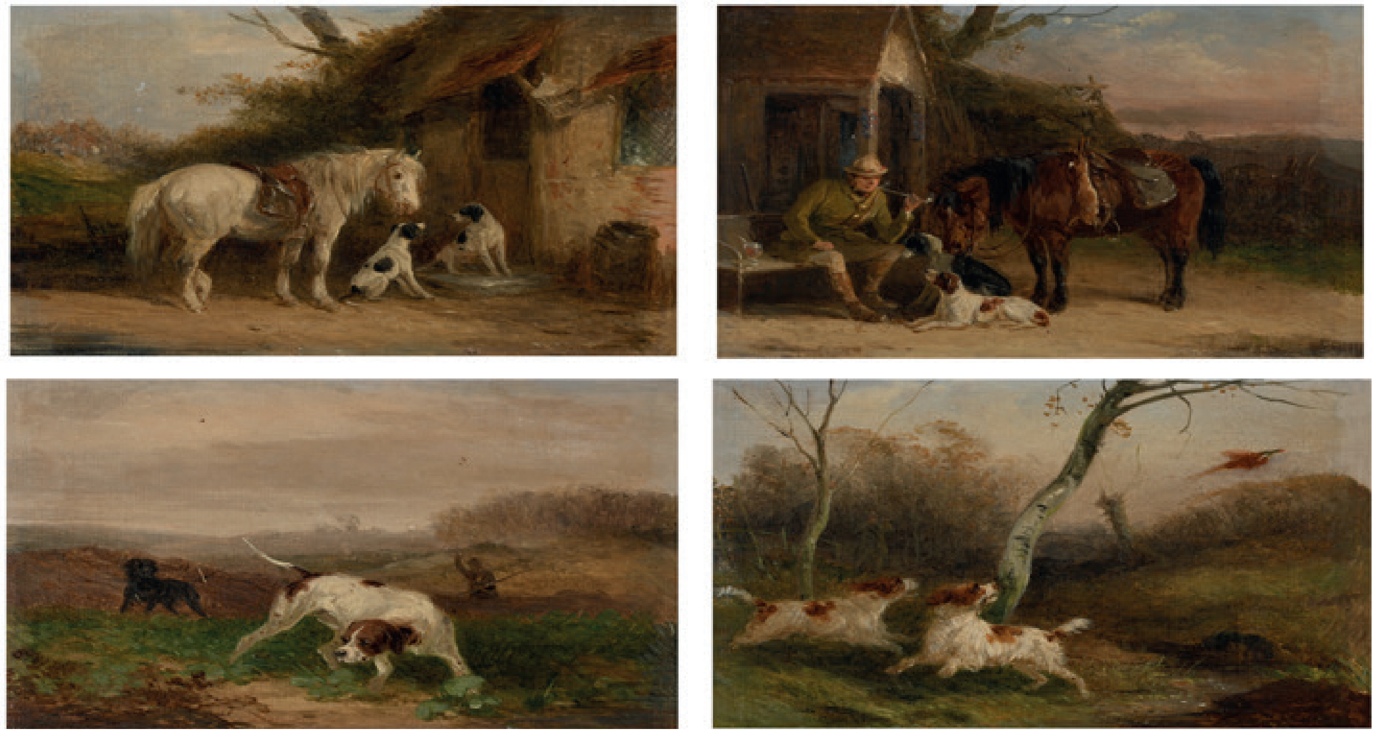
Leicester, Leicester Art Gallery, Ben Marshall 1768-1835... a commemorative exhibition, 7 October-5 November 1967, no. 8 (lent by the Hon. Mrs K. Eykyn).

Thomas Sebright, served Lord Fitzwilliam and occasionally George 'Squire' Osbaldeston, leader of the Quorn Hunt. Sebright was highly regarded and earned countless mentions in contemporary hunting diaries. This picture was enthusiastically described by David Livingstone-Learmonth as 'one of the finest Ben Marshalls in existence' (loc. cit.).

£25,000-35,000



358



359

359 ‡
WILLIAM JOSEPH SHAYER (BRITISH 1811-1891)
POINTERS; A PONY WITH HOUNDS; SPANIELS PUTTING PHEASANTS UP; AND A HUNTSMAN RESTING BEFORE AN INN
Oil on canvas, a set of four
11 x 15.2cm (4¼ x 5 in.) (4)

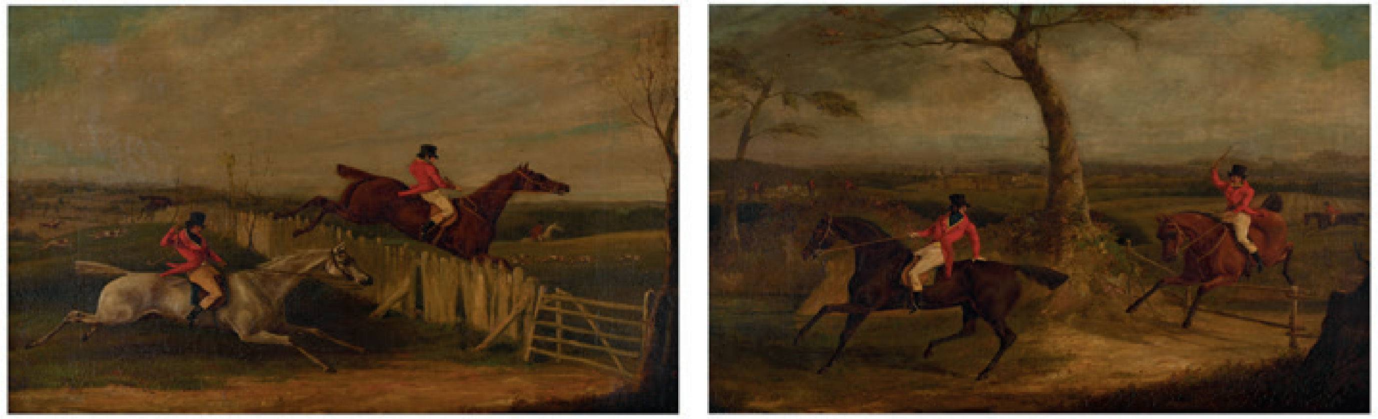
Provenance:
The Hon. Kathleen Eykyn (1909-1985), and by descent

£3,000-5,000

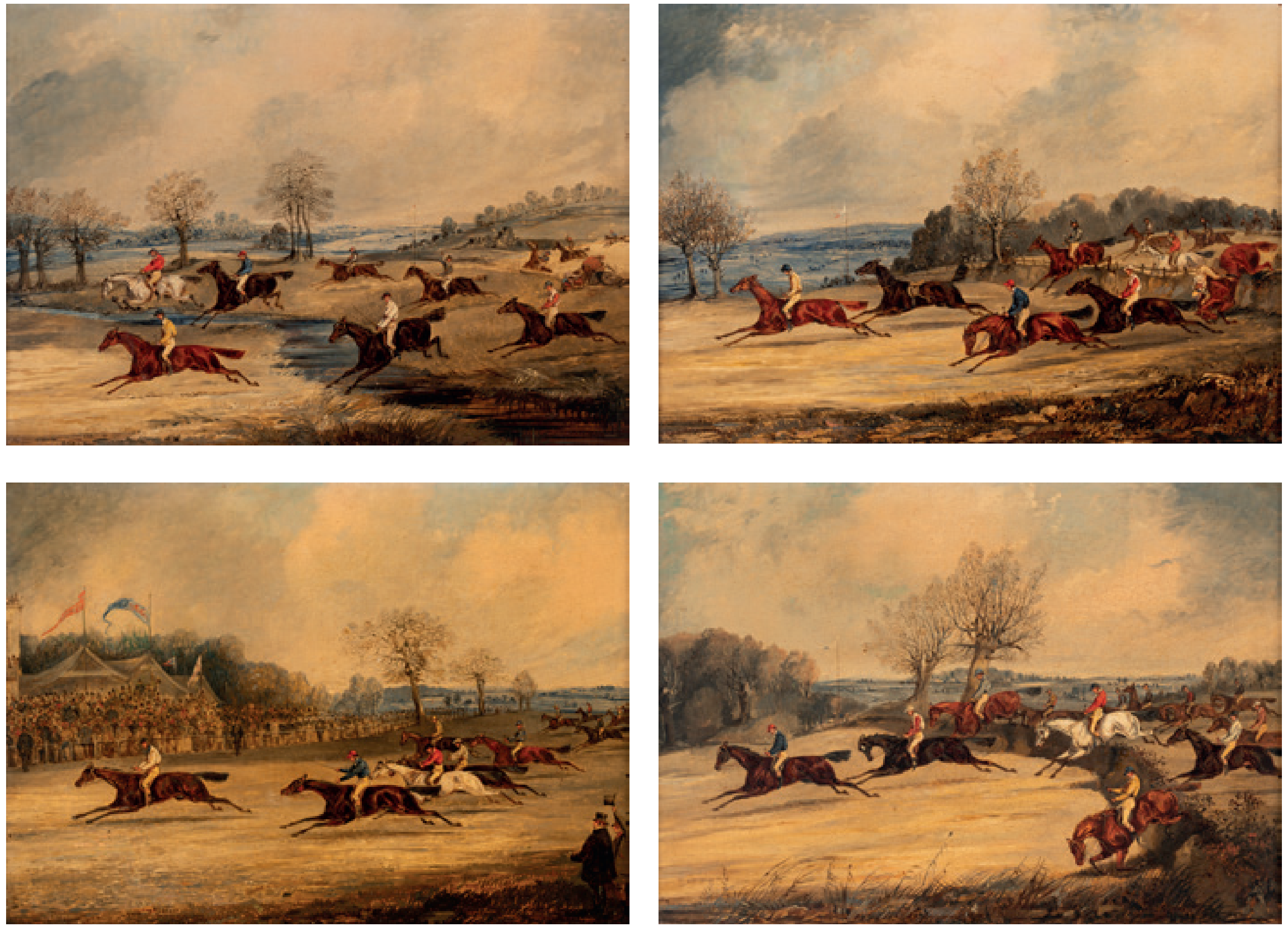
360 ‡
HENRY THOMAS ALKEN (BRITISH 1785-1851)
OVER THE FENCE; AND ON THE SCENT
Oil on canvas, a pair
39.5 x 50cm (15½ x 19½ in.) (2)

Provenance:
The Hon. Kathleen Eykyn (1909-1985), and by descent

£4,000-6,000



360

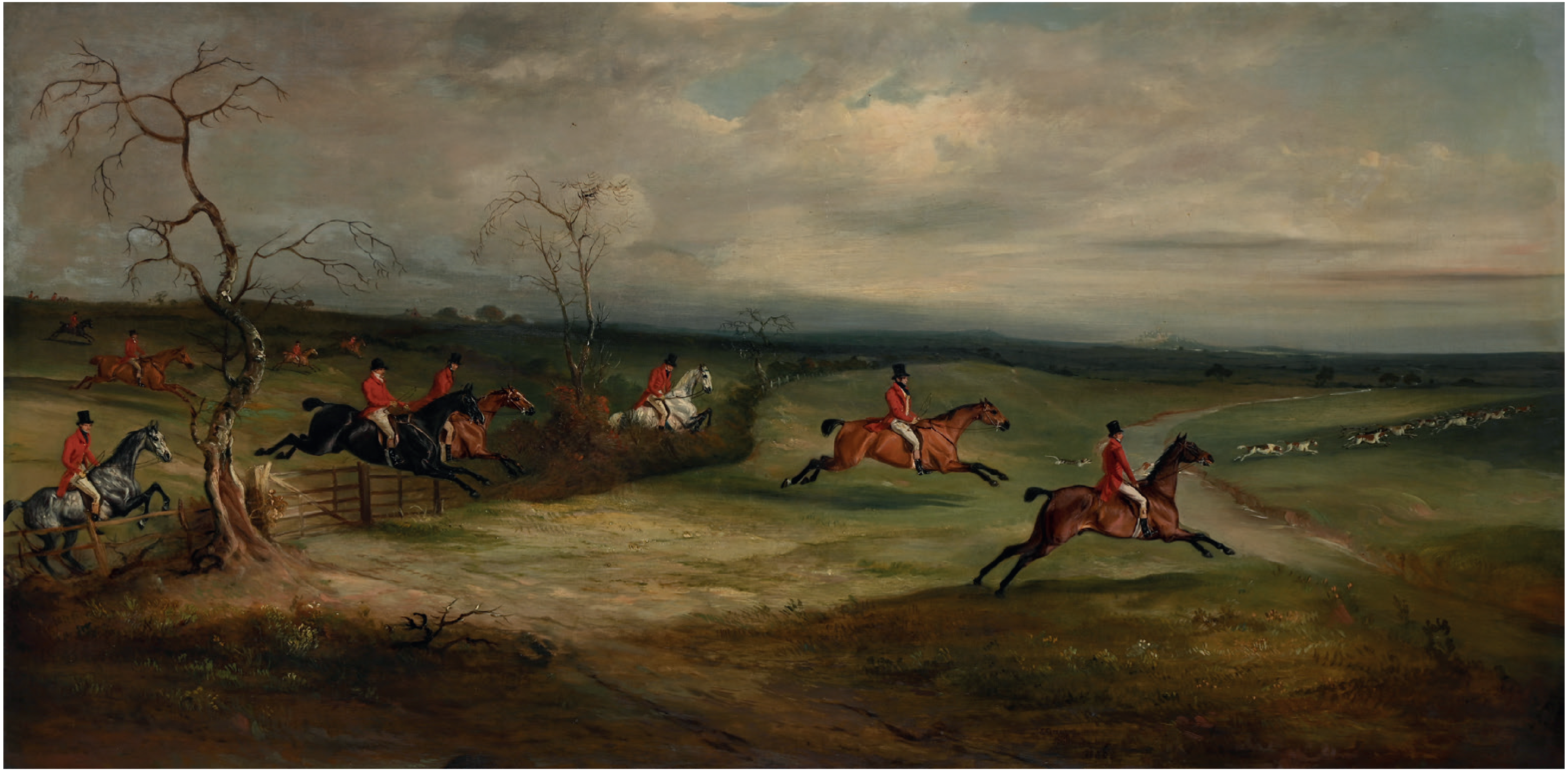


361

361 ‡
HENRY THOMAS ALKEN (BRITISH 1785-1851)
THE LEAMINGTON STEEPLECHASE
Oil on canvas, a set of four
One signed (lower centre)
24 x 34.5cm (9¼ x 13½ in.) (4)

Provenance:
The Hon. Kathleen Eykyn (1909-1985), and by descent

£10,000-15,000



362

362 ‡

JOHN FERNELEY SENIOR (BRITISH 1782-1860)

A HUNT SCURRY, THE BELVOIR HUNT CROSSING THE SMITE, BELVOIR CASTLE BEYOND

Oil on canvas

Signed, inscribed and dated 'Melton Mowbray/ 1830.' (lower right)

61 x 122cm (24 x 48 in.)

Provenance:

Ronald A. Lee, London, June 1971, as one of a pair.

Arthur Ackermann & Son, London, October 1971.

The Hon. Kathleen Eykyn (1909-1985), and by descent

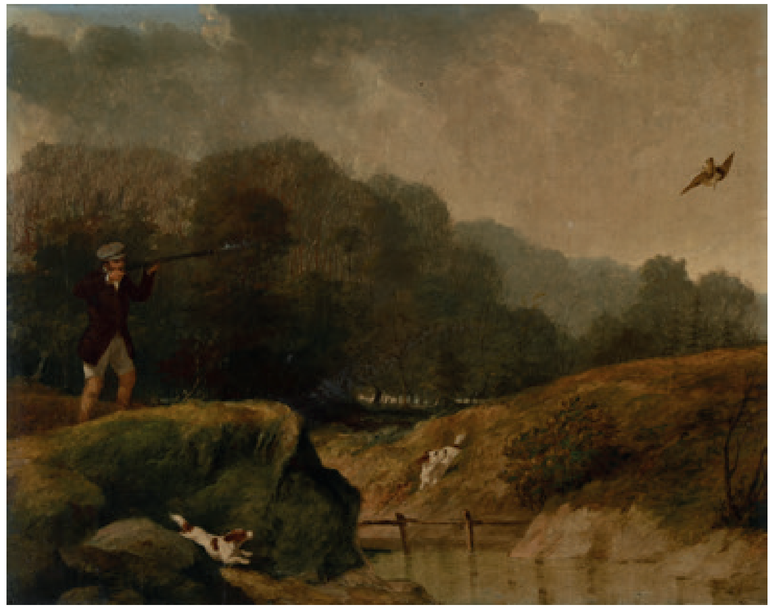
Literature:

'Advert – Ronald A. Lee', The Connoisseur, CLXXVII, June 1971, p. 44.

R. Fountain, John Ferneley (1782-1860) Catalogue of Paintings, published online, 2014, p. 85, no. P.30.000.003.

This hunt scurry by Ferneley depicts the Belvoir Hunt crossing the Smite, a tributary of the River Devon. Beyond is Belvoir Castle, the ancestral home of the family of the Dukes of Rutland, which overlooks the Vale of Belvoir. Sitting on the borders of Leicestershire, Nottinghamshire and Lincolnshire, the Vale is renowned hunting country, and the Hunt remains to this day one of the most celebrated in England. From left, the riders are Charles Leslie, George 'Squire' Osbaldeston, Sir Francis Holyoake, William Coke of Norfolk, Lord Robert Manners and the Earl of Wilton.

£30,000-50,000



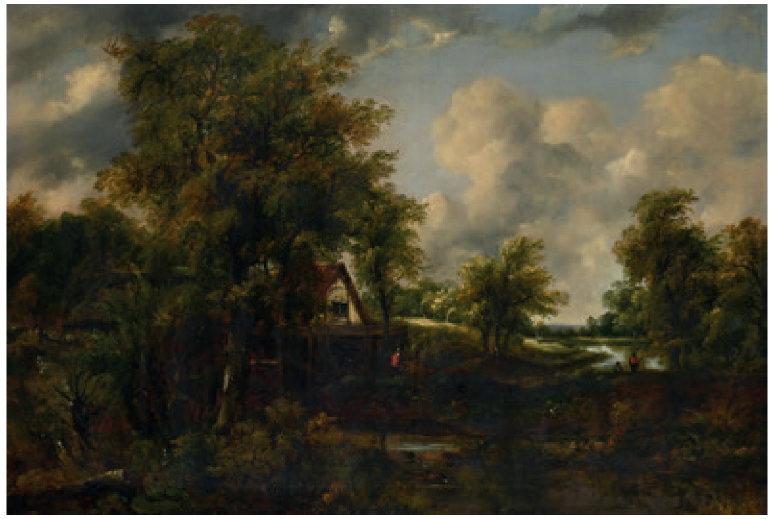
363

363 ‡

ABRAHAM COOPER (BRITISH 1787-1868)
SHOOTING GAME IN A LANDSCAPE
Oil on canvas
40 x 50cm (15½ x 19½ in.)

Provenance:
The Hon. Kathleen Eykyn (1909-1985), and by descent

£4,000-6,000



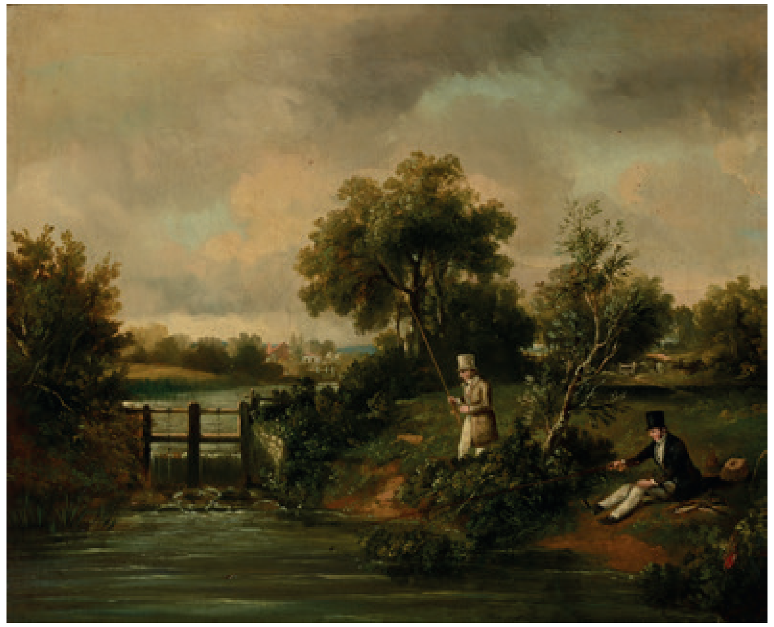
364

364 ‡

FREDERICK WATERS WATTS (BRITISH 1800-1870)
FIGURES BY A MILL IN A WOODED RIVER LANDSCAPE
Oil on canvas
49 x 72.6cm (19¼ x 28½ in.)

Provenance:
The Hon. Kathleen Eykyn (1909-1985), and by descent

£2,000-3,000



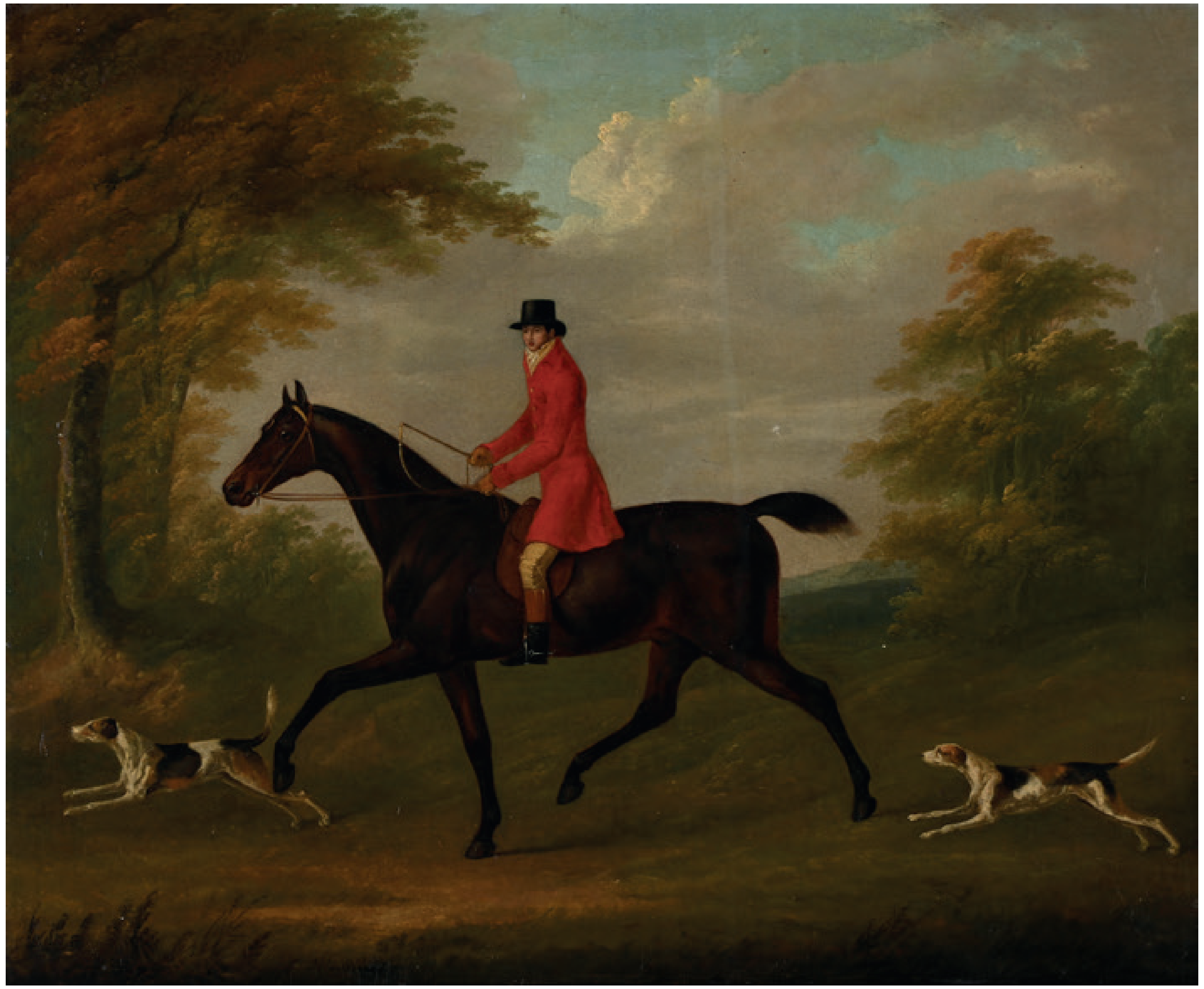
365

365 ‡

WILLIAM JONES
(BRITISH FL. CIRCA 1818-CIRCA 1860)
ANGLER ON A RIVERBANK
Oil on canvas
48 x 59.5cm (18¾ x 23¼ in.)

Provenance:
Arthur Ackermann and Son, Ltd, London
The Hon. Kathleen Eykyn (1909-1985), and by descent

£2,000-3,000



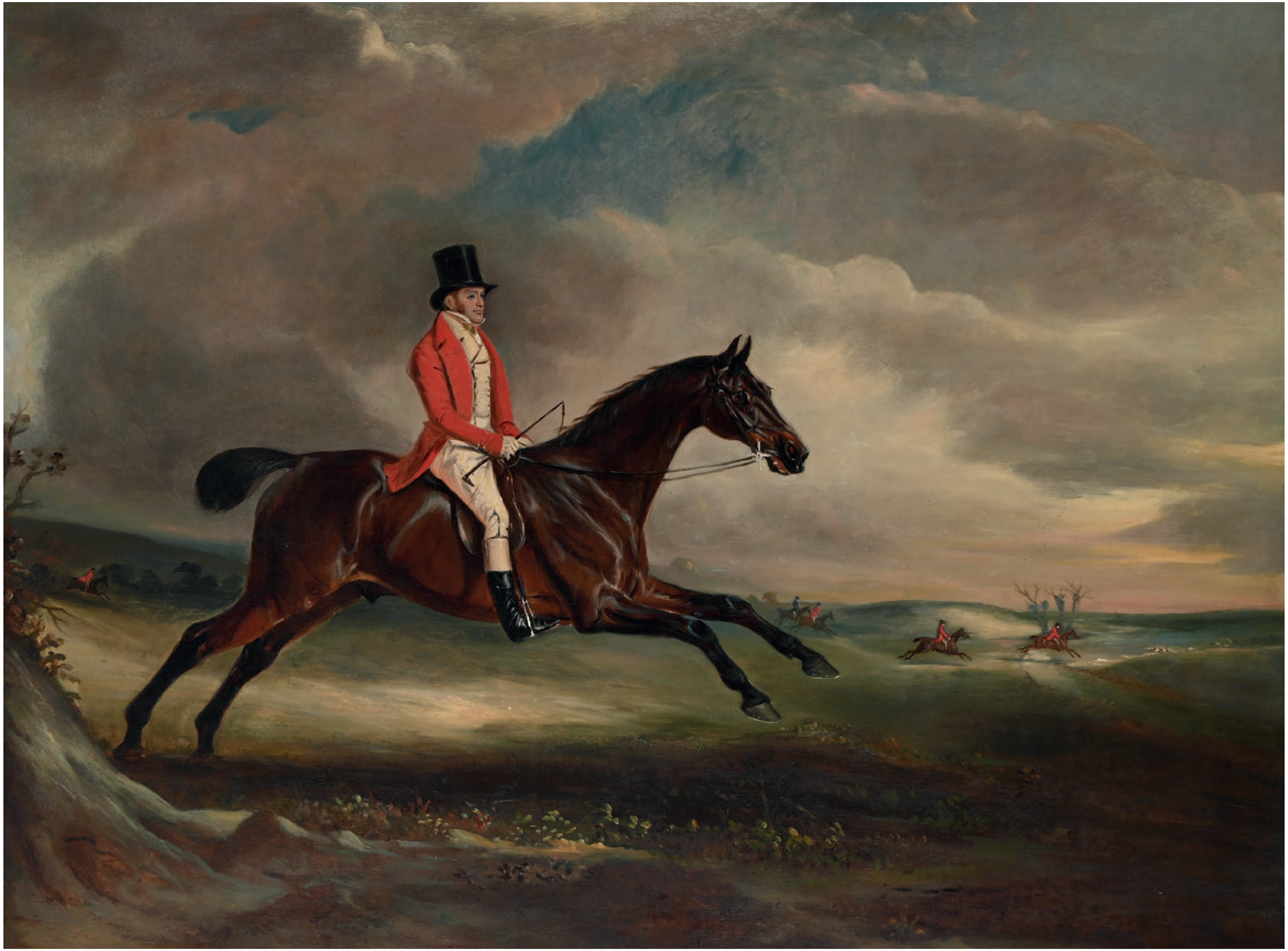
366

366 ‡

JOHN NOST SARTORIOUS (BRITISH 1759-CIRCA 1828)
A HUNTSMAN ON HORSEBACK WITH HOUNDS
Oil on canvas
Signed (lower left)
49.5 x 59.5cm (19¼ x 23¼ in.)

Provenance:
The Hon. Kathleen Eykyn (1909-1985), and by descent

£5,000-7,000



367

367 ‡

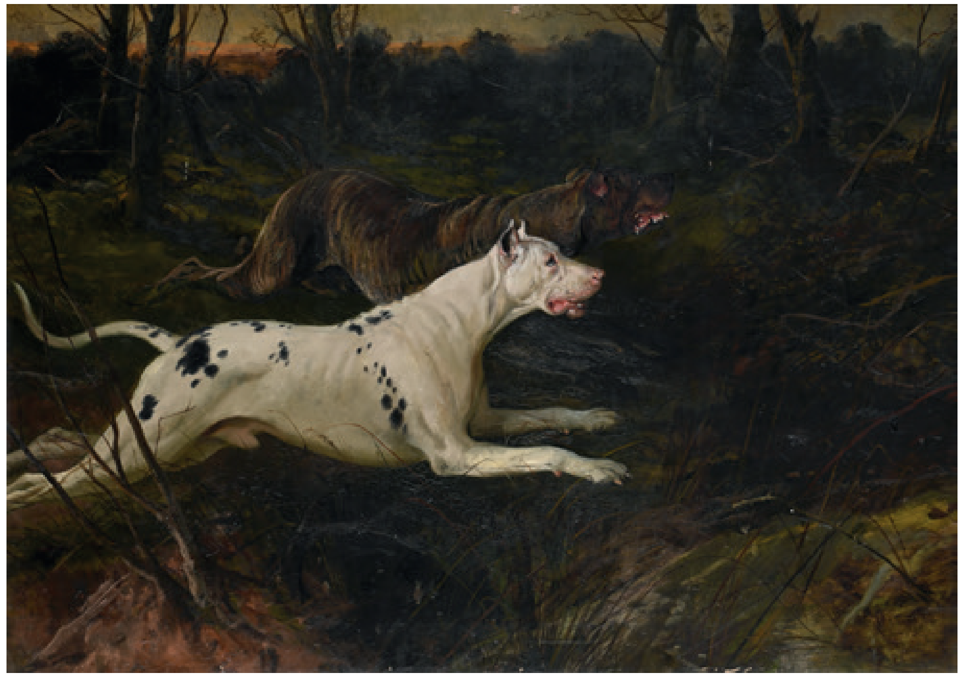
JOHN FERNELEY SENIOR (BRITISH 1782-1860)
VALENTINE MAHER AT THE GALLOP
Oil on canvas
Signed and dated '1845' (lower right)
87.7 x 116.9cm (34½ x 46 in.)

Provenance:
Commissioned from the artist in 1845 by W.S.L. Crawford, for £15.15.0.
Arthur Ackermann & Son, London, 1961.
The Hon. Kathleen Eykyn (1909-1985), and by descent

Literature:
Major G. Paget, *The Melton Mowbray of John Ferneley, Leicester*, 1931, p.149, no. 554 in the artist's account book.
R. Fountain, *John Ferneley (1782-1860): Catalogue of Paintings*, published online, 2014, p. 72, no. H.45.554.002.

Valentine "Paddy" Maher was a renowned member of the Quorn Hunt in Leicestershire,. Together with John Moore, James Maxse, and Sir James Musgrave, he was one of the 'Four Ms' of the Old Club in Melton Mowbray for 25 years and was frequently depicted amongst the pack in Ferneley's panoramas of hunts in full cry, one of the artist's specialties. Maher's name is a regular appearance in the artist's account book both as subject and patron, with thirteen paintings commissioned.

£20,000-30,000



368

368

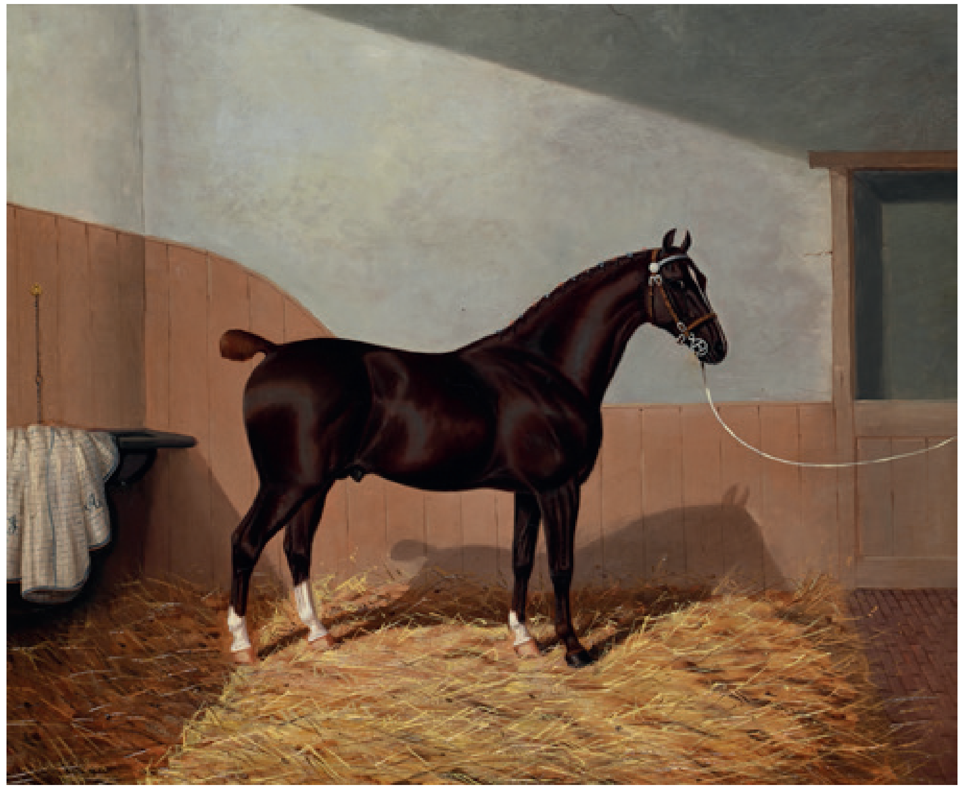
FRENCH SCHOOL (19TH CENTURY)

HUNTING DOGS WITH WILD BOARS

Oil on canvas

80 x 120cm (31¼ x 47 in.)

£1,500-2,500



369

369 λ

ALBERT CLARK (1843-1928) AND JAMES CLARK (1863-1955)

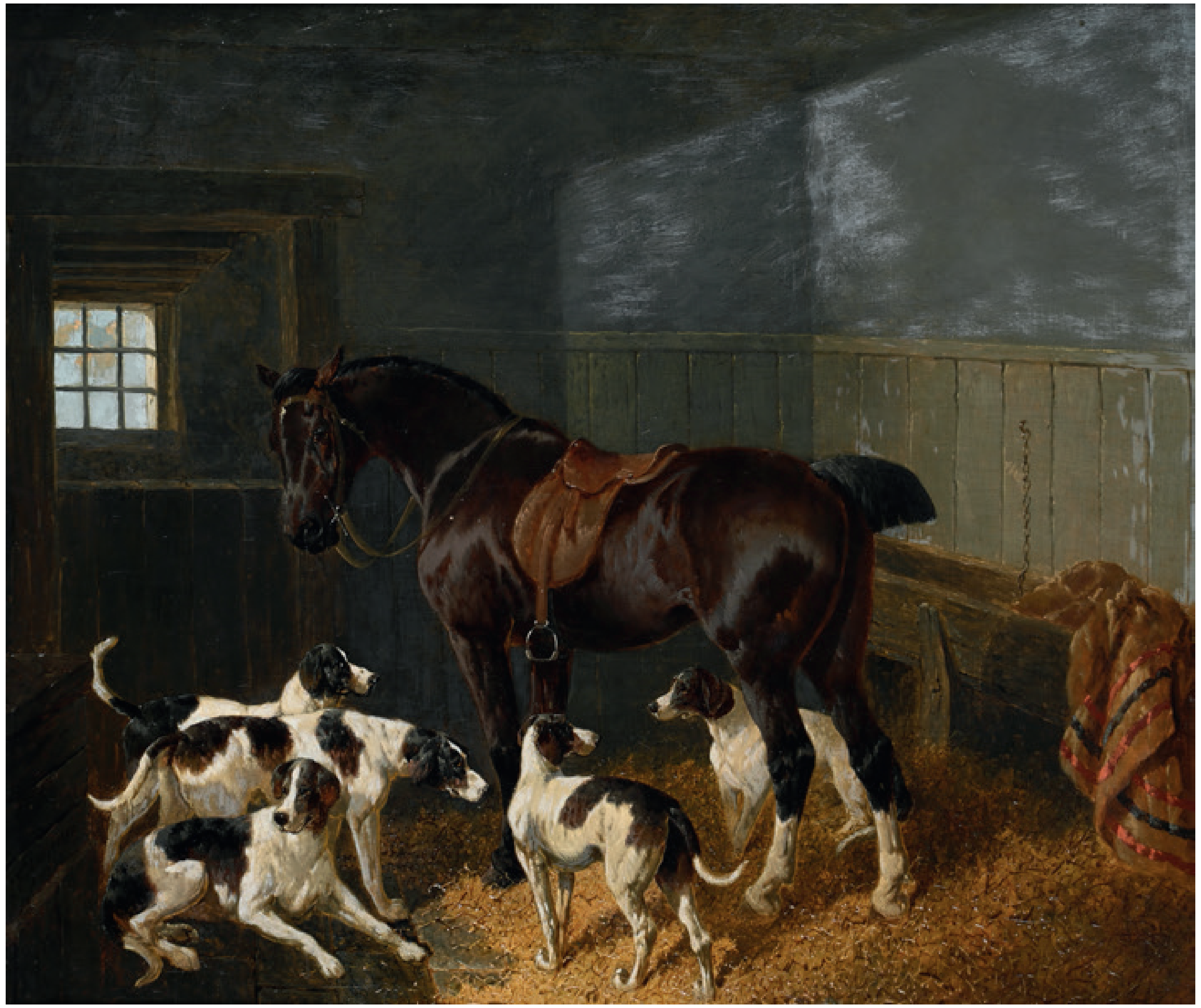
HORSE IN A STABLE

Oil on canvas

Signed and dated '1899' (lower left)

52 x 62cm (20¼ x 24¼ in.)

£600-800



370

370

JOHN FREDERICK HERRING SENIOR (BRITISH 1795-1865)

STABLE COMPANIONS, A SADDLE HORSE WITH HOUNDS

Oil on canvas

Signed (lower left)

51 x 62cm (20 x 24¼ in.)

£10,000-15,000

371 λ

ALAN BRASSINGTON (BRITISH B. 1949)

AT THE START, ASCOT; WALKING IN CHELTENHAM

Watercolour, a matched pair

The first signed and dated '01' (lower right); the second signed and dated '02' (lower left)

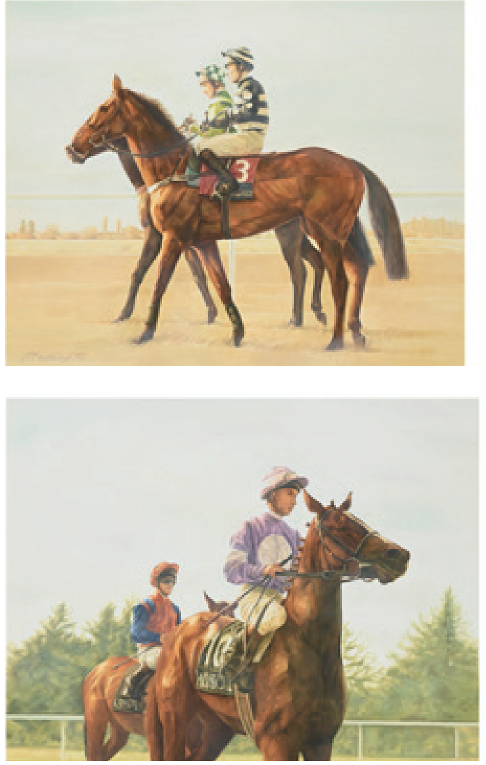
44 x 58cm (17¼ x 22¾ in.) (2)

Provenance:

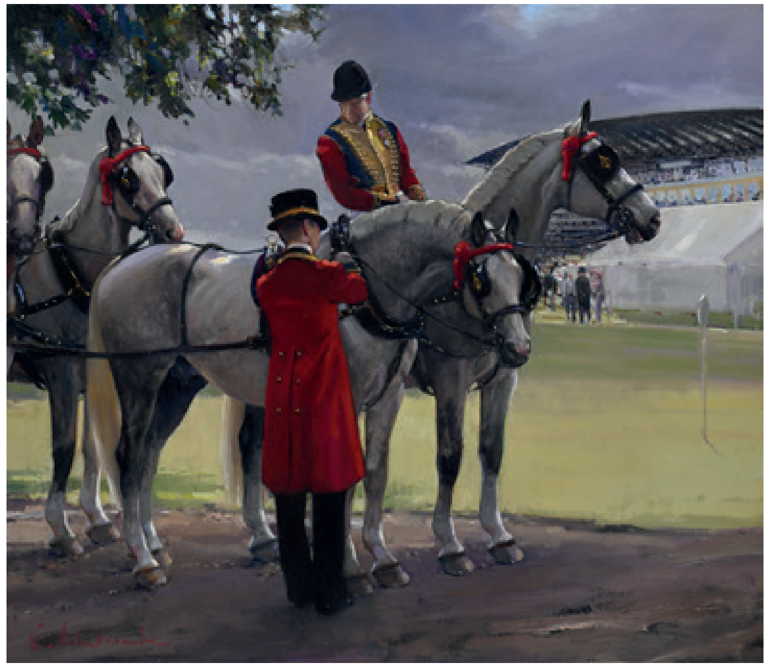
The Park Gallery, London

Sale, Bonhams, *The Sporting Sale*, 31 October 2019, lots 25 and 23 respectively

£600-800



371



372

372 λ

SUSIE WHITCOMBE (BRITISH B. 1957)

WINDSOR GREYS, ROYAL ASCOT

Oil on canvas

Signed (lower left)

56 x 64cm (22 x 25 in.)

Exhibited:

London, Gallery 8, *Mostly Horses*, December 2016, No. 22

£700-1,000

373 λ

MICHAEL LYNE (BRITISH 1912-1989)

BLACK MOUNTAIN, GLEN COE/ RANNOCH

Oil on canvas

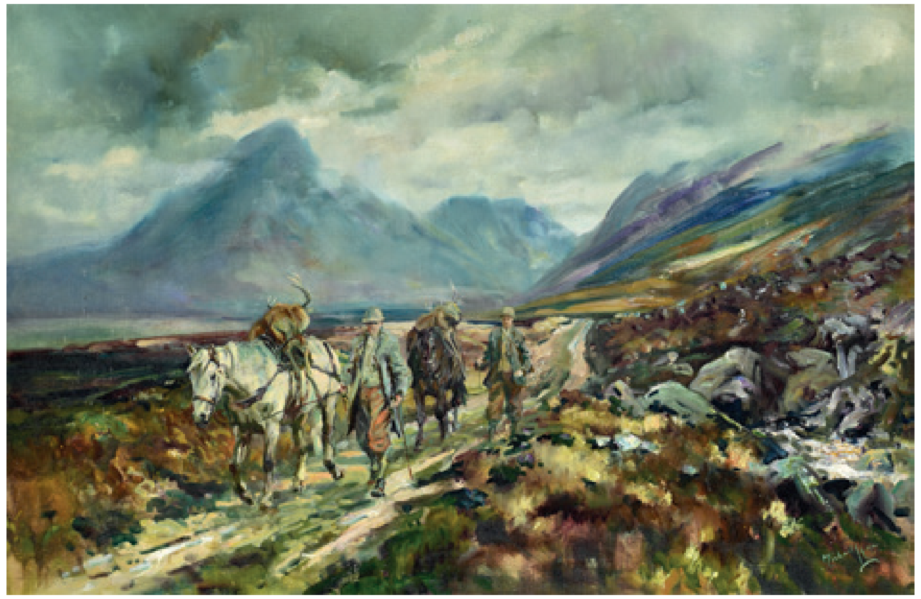
Signed (lower right); titled (to canvas verso)

60 x 91cm (23½ x 35¾ in.)

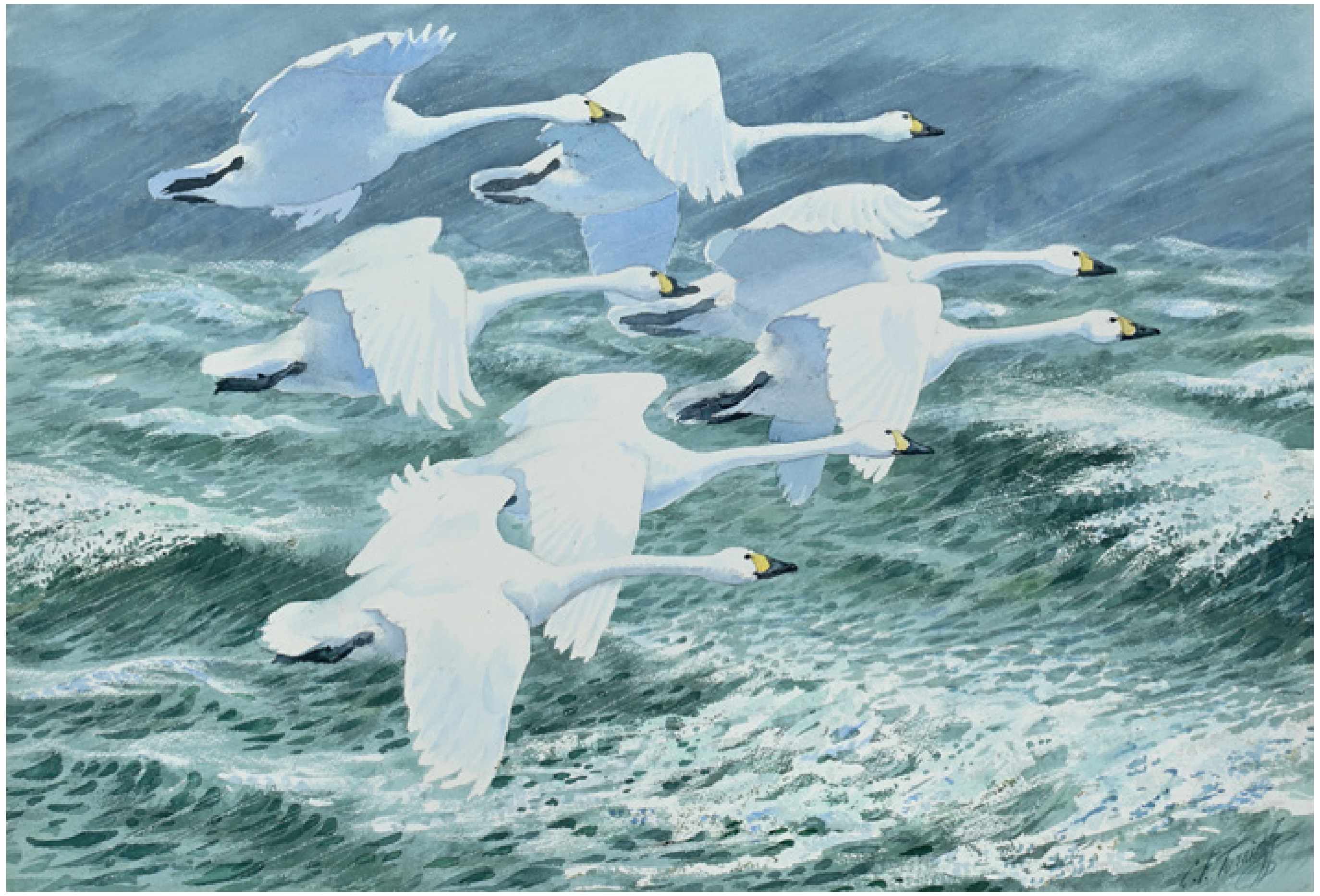
Provenance:

From the collection of the late Peter Fowler, a visionary newspaper publisher who consolidated and expanded regional media in Northern Scotland

£1,000-1,500



373



374

374 λ

CHARLES FREDERICK TUNNICLIFFE (BRITISH 1901-1979)

HEAVY WEATHER, BEWICK'S SWANS

Watercolour

Signed (lower right)

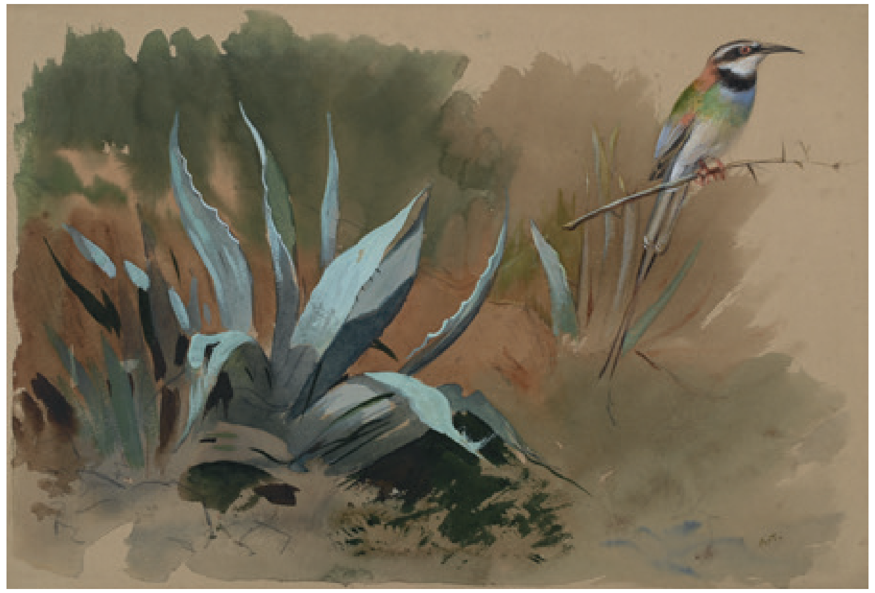
46 x 71cm (18 x 27¾ in.)

Together with a copy of N. Cusa, *Tunicliffe's Birdlife* (2)

Literature:

N. Cusa, *Tunicliffe's Birdlife*, London, 1985, p.53 (illustrated)

£2,000-3,000



375

375

ARCHIBALD THORBURN (SCOTTISH 1860-1935)

A WHITE THROATED BEE-EATER, MEROPS ALBICOLLIS

Pencil, watercolour and bodycolour

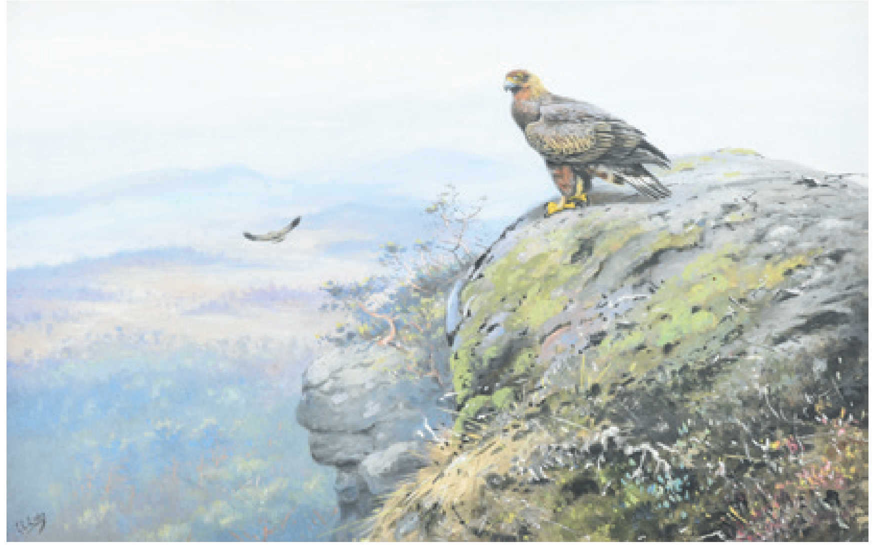
Signed with initials (lower right)

26 x 37cm (10 x 14½ in.)

Provenance:

Sale, Bonhams, *British and European Art*, 31 March 2015, lot 111

£3,000-5,000



376

376

GEORGE EDWARD LODGE (BRITISH 1860-1954)

GOLDEN EAGLE ON AN OUTCROP

Watercolour and gouache

Signed (lower left)

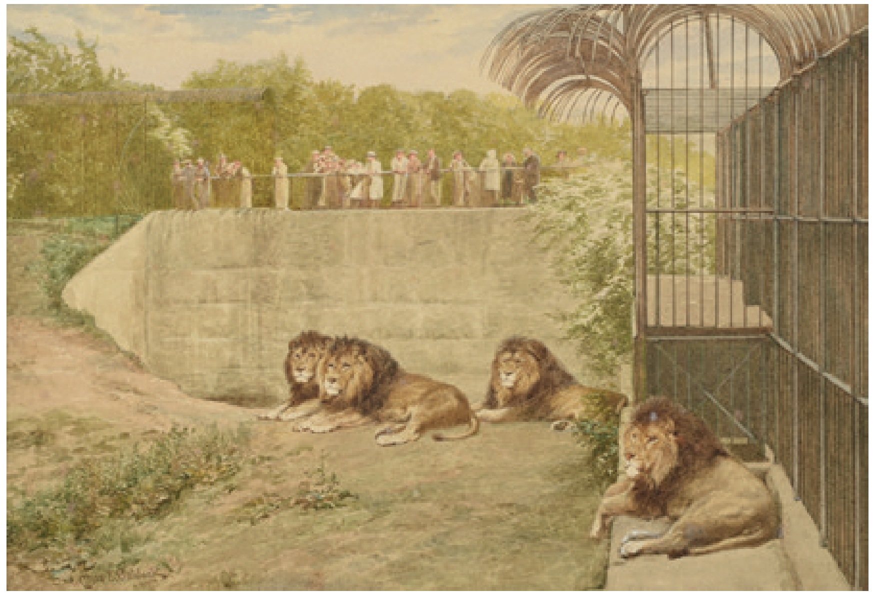
27.5 x 43.5cm (10¾ x 17 in.)

Provenance:

Sheila Hinde Fine Art, Greatham, West Sussex

Acquired from the above by the late owner in 1994

£1,000-1,500



377

377

CHARLES EDWIN M. BALDOCK (BRITISH 1879-CIRCA 1941)

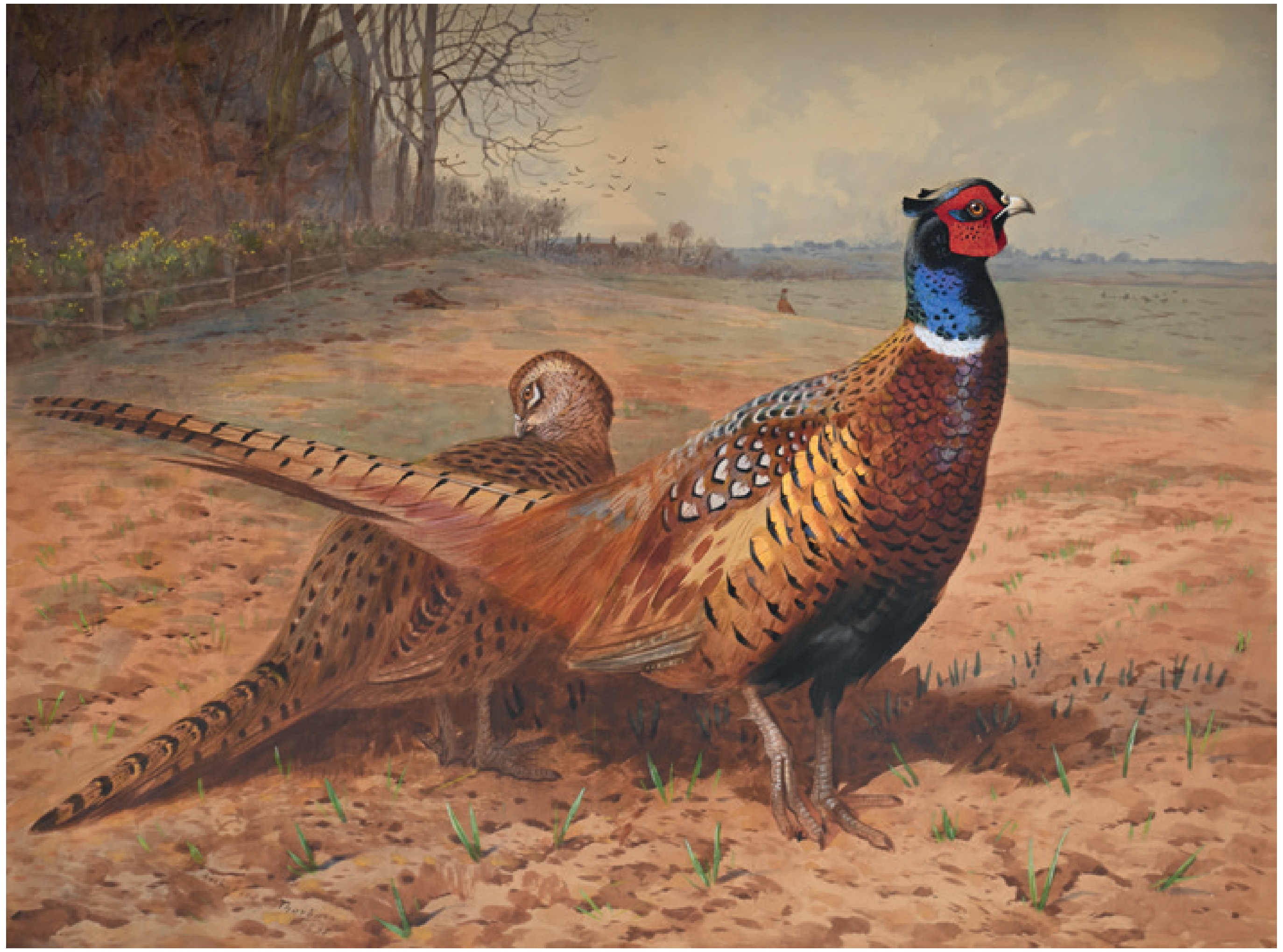
THE LION ENCLOSURE

Pencil and watercolour

Signed (lower left)

21.5 x 30cm (8¼ x 11¾ in.)

£600-800



378

378

ARCHIBALD THORBURN (SCOTTISH 1860-1935)

COCK AND HEN PHEASANTS

Watercolour heightened with white

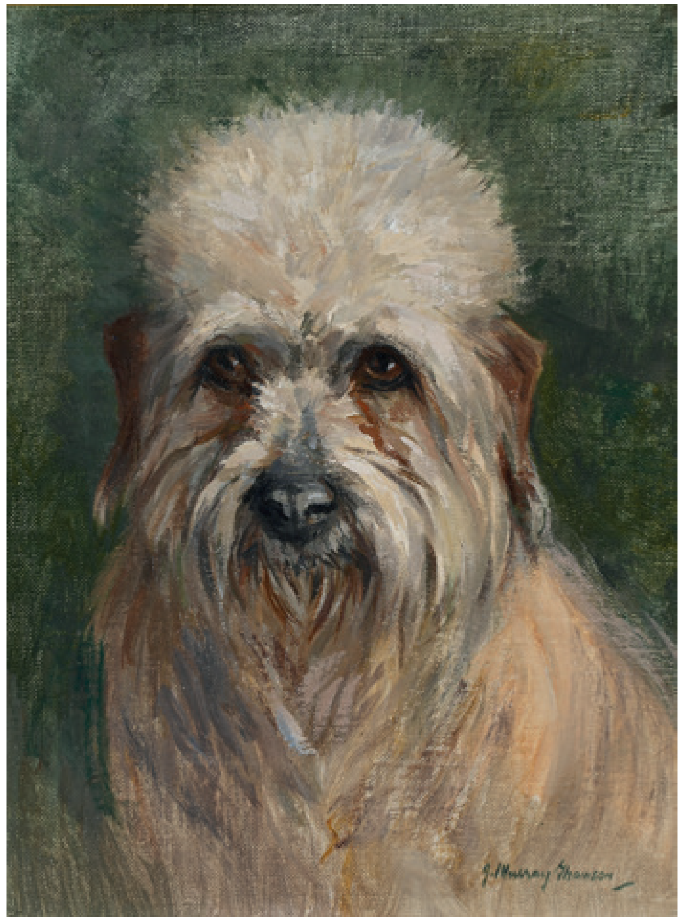
Signed and dated '1898' (lower left)

54 x 75cm (21¼ x 29½ in.)

Provenance:

The Moorland Gallery Ltd, London

£10,000-15,000



379

379 λ

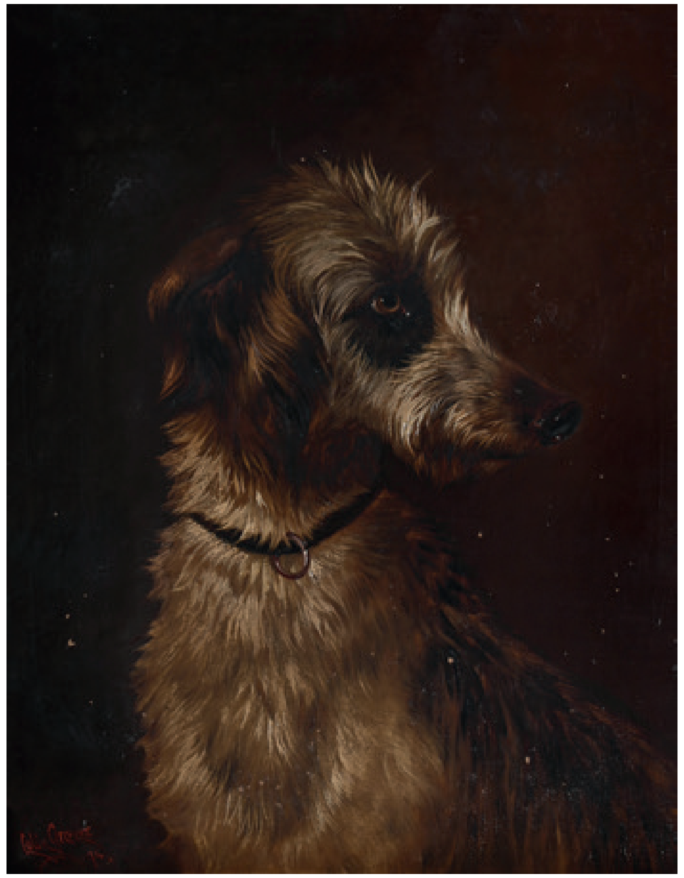
JOHN MURRAY THOMSON (SCOTTISH 1885-1974)
'CHAMPION HATTON REDCAP', A DANDIE DINMONT
Oil on canvas-board
Signed (lower right)
39.5 x 30.5cm (15½ x 12 in.)

Provenance:
Hamshere Gallery, London

Champion Hatton Redcap belonged to Miss Rhoda Whitelaw, breeder in Danie Dinmont dogs. She set up her kennel in 1931, and won the Alpin Waes Me and Alpin Mab from Mrs T. M. Simpson Shaw.

Redcap won his title in three consecutive shows in 1956, winning 17 CCs in total (including BOB at Crufts in 1958). Full biography attached to backboard verso.

£300-500



380

380

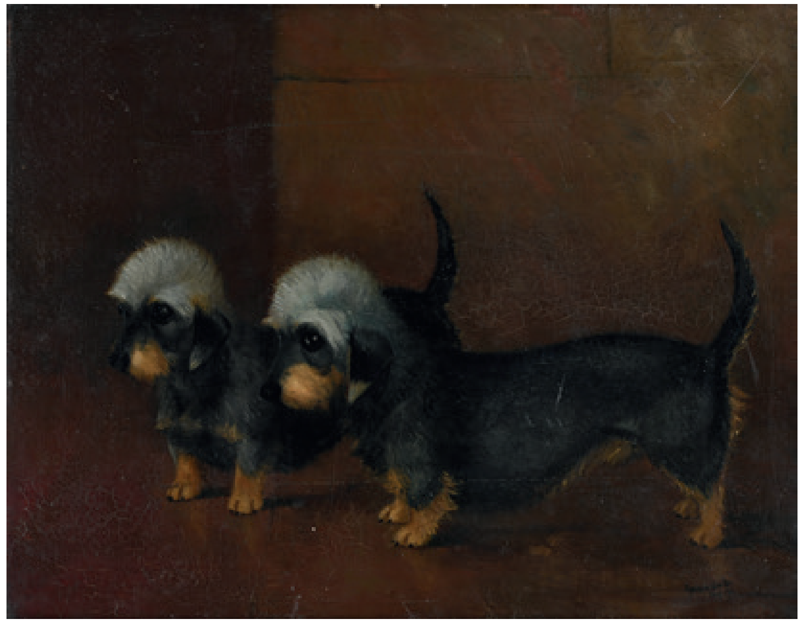
COLIN GRAEME (BRITISH 1858-1910)
PORTRAIT OF A LURCHER
Oil on canvas
Signed and dated '94' (lower left)
50 x 39cm (19½ x 15¼ in.)

£600-800

381 λ

MAURICE CLARKE (BRITISH 1875-1963)
TWO DANDIE DINMONT PUPPIES
Oil on canvas
Signed and dated 'Aug. 95' (lower right)
33 x 44cm (12 x 17¼ in.)

£300-500

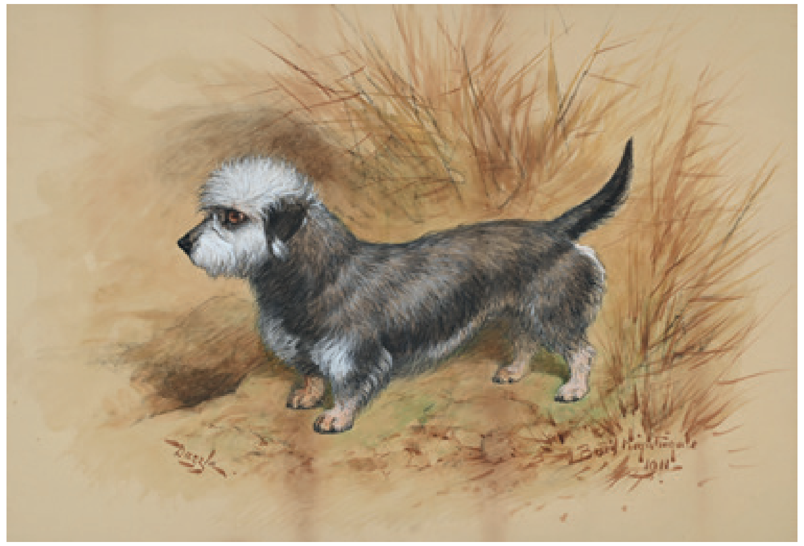


381

382

BASIL NIGHTINGALE (BRITISH 1864-1940)
"DAZZLE", A DANDIE DINMONT
Watercolour
Signed and dated '1911' (lower right)
37 x 52cm (14½ x 20¼ in.)

£400-600

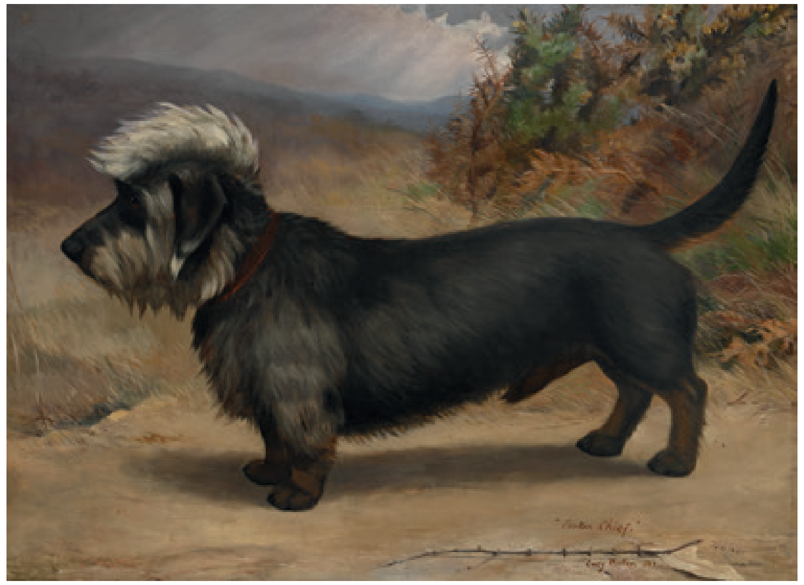


382

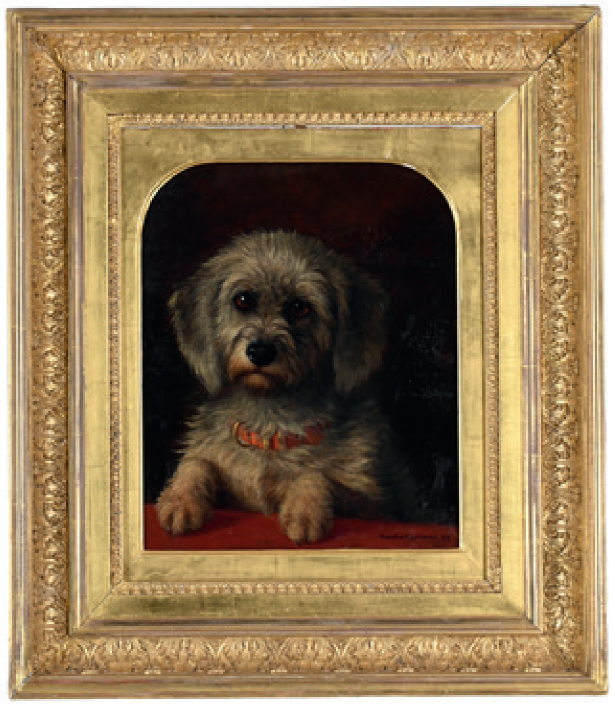
383

LUCY WALLER (BRITISH 1856-1908)
'TARTAN CHIEF', A DANDIE DINMONT
Oil on canvas
Signed, inscribed and dated 'Tartan Chief 1897' (lower right)
55 x 75cm (21½ x 29½ in.)

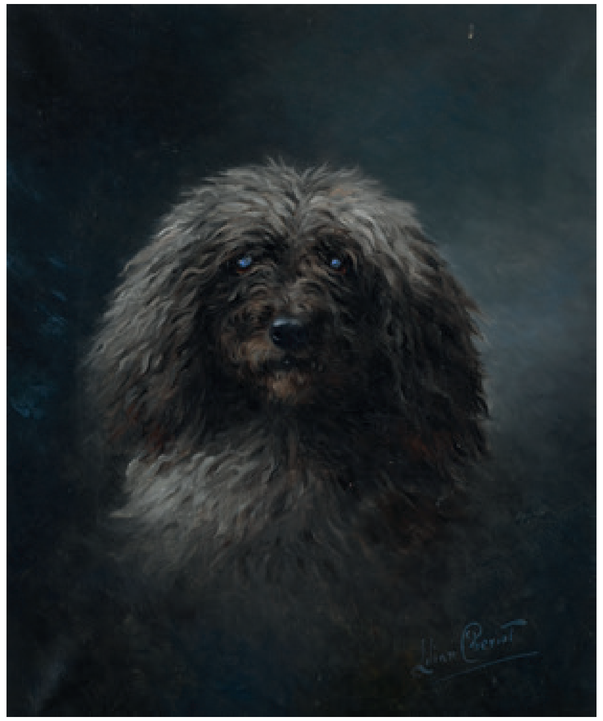
£1,500-2,000



383



384



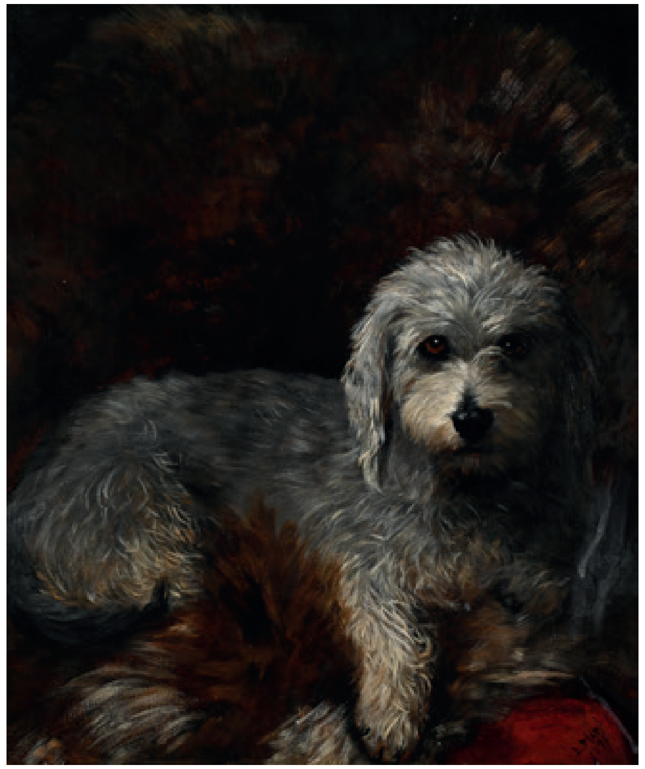
385

384
VALENTINE THOMAS GARLAND (BRITISH 1868-1914)
AN ATTENTIVE DANDIE DINMONT
Oil on canvas
Signed and dated '82' (lower right)
37.5 x 31cm (14¾ x 12 in.)

£1,000-1,500

385
LILLIAN CHEVIOT (BRITISH FL. 1894-1930)
A FAVOURITE SPANIEL
Oil on canvas
Signed (lower right)
60 x 50cm (23½ x 19½ in.)

£1,000-1,500



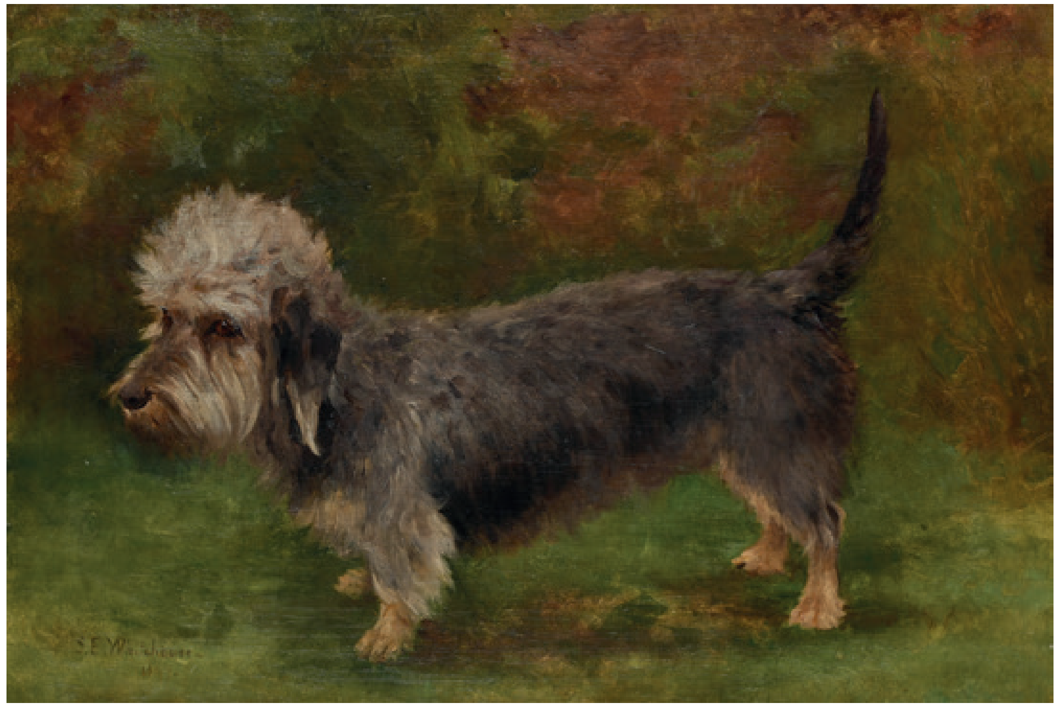
386

386
L. MAGILL (BRITISH ACTIVE 1891-1900)
A FAVOURITE DOG
Oil on canvas
Signed and dated '1891' (lower right)
59 x 49cm (23 x 19¼ in.)

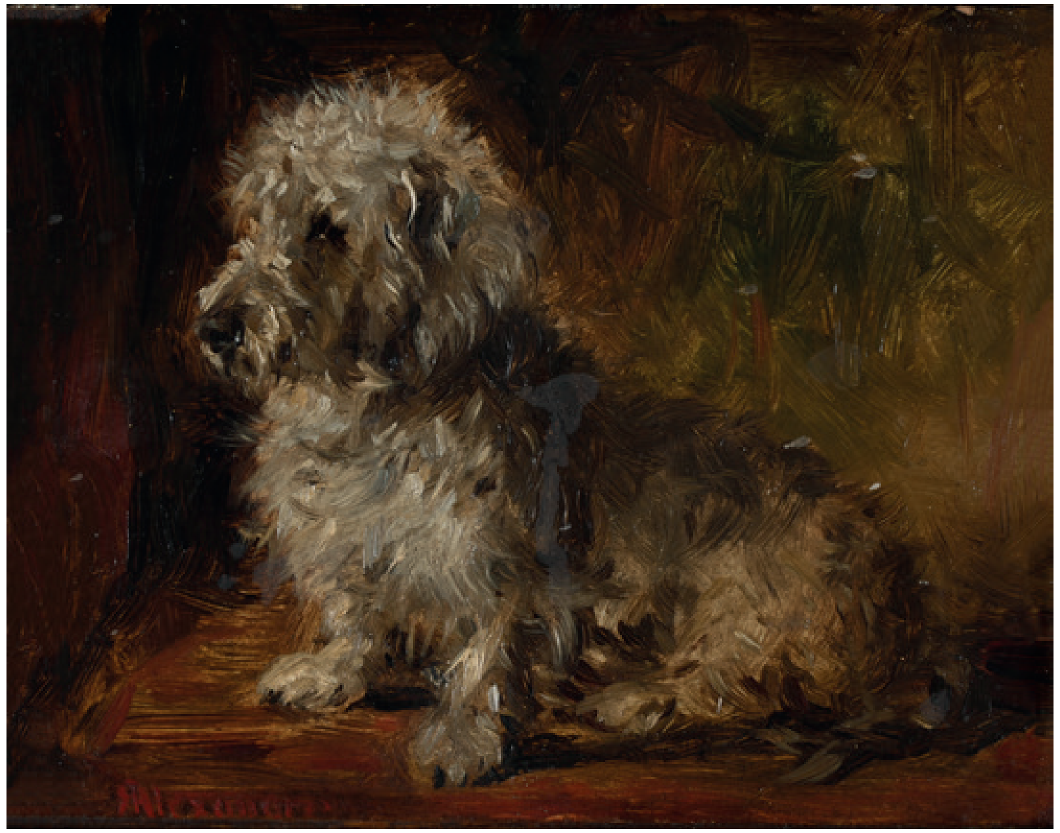
£700-1,000

387
ATTRIBUTED TO SARAH ELIZABETH WHITEHOUSE (BRITISH FL. 1882-1911)
A DANDIE DINMONT
Oil on canvas
Signed and dated '1897' (lower left)
52 x 75cm (20¼ x 29½ in.)

£400-600



387

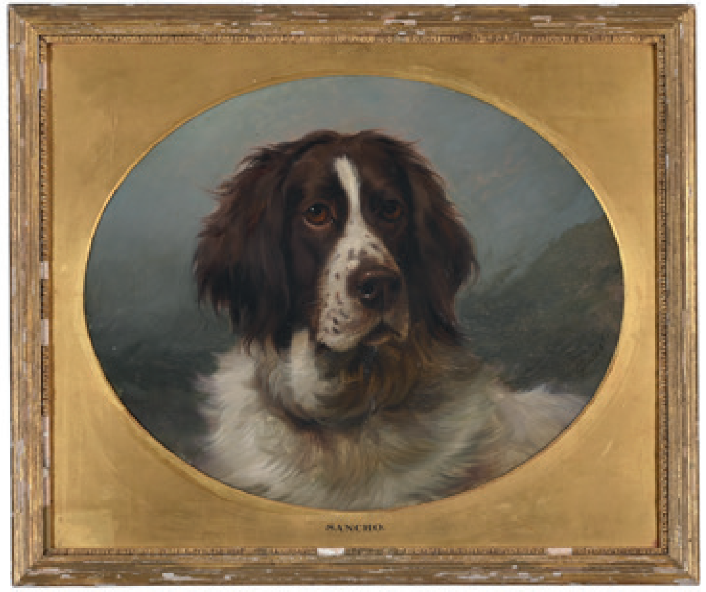


388

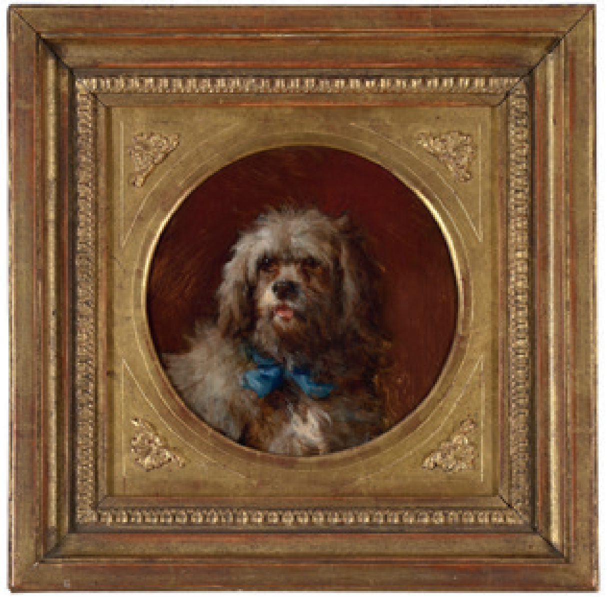
388
ROBERT L. ALEXANDER (SCOTTISH 1840-1923)
A DANDIE TERRIER
Oil on panel
Signed (lower left)
12.5 x 16cm (4¾ x 6¼ in.)

Provenance:
Hamshere Gallery, London

£300-500



389



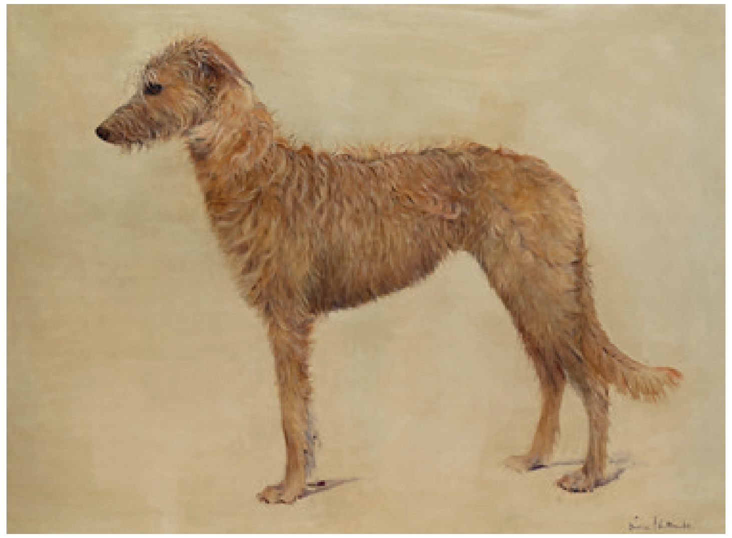
390

389
GEORGE EARL (BRITISH 1824-1908)
HEAD STUDY OF A SPANIEL: 'SANCHO'
Oil on board, oval
Signed (centre right)
39 x 48cm (15¼ x 18¾ in.)

£1,000-2,000

390
CIRCLE OF GEORGE EARL (BRITISH 1824-1908)
STUDY OF A SPANIEL WITH A BLUE BOW
Oil on board, tondo
17cm (6½ in.) diameter

£300-500



391

391 λ
SUSIE WHITCOMBE (BRITISH B. 1957)
A STUDY OF A LURCHER
Oil on canvas
Signed (lower right)
75 x 100.5cm (29½ x 39½ in.)

£600-800

INDEX

A
Aistrop, Edward 203
Alexander, Robert L. 388
Alken, Henry Thomas 360, 361
Alken, Samuel Henry 357
Allegri, Antonio 115
Allingham, Helen 54
Amir of Karraya, Sheikh Muhammad 194
Anglo-Dutch School 101
Anglo-French School 207
Anguissola, Sofonisba 21, 22
Anthony, Henry Mark 211
Apperley, George Owen Wynne 334, 335
Archinard, Anne-Marie-Joseph 36
Austin, A. R. 205

B
Baldock, Charles Edwin M. 377
Bardwell, Thomas 39
Barker of Bath, Thomas 208
Barnes, Edward Charles 243, 244, 245
Barret Junior, George 50
Bassano, Francesco 4, 12
Beale, Mary 133
Beaubrun, Charles and Henri 131
Bedford, John Bates 288
Beechey, William 202
Belle, Alexis Simon 154
Bertolla, Cesare 264
Bloemaert, Abraham 119
Boilly, Louis-Leopold 228
Bolognese School 82
Bonheur, Rosa 272
Bonvin, François 222
Bor, Paulus 25
Both, Jan 10, 99
Both, Jan 120
Bouvard, Antoine 317, 318
Brandeis, Antoinetta 261
Brassington, Alan 371
Brett, John 286
Breughel the Elder, Pieter 67
Bright, Henry 49
British School 106, 166
Brown, Ford Madox 287
Brown, Mather 230

C
Callow, William 344
Cameron, Kate 333
Carabain, Jacques François 260
Caraud, Joseph 218
Carpenter, Margaret Sarah 51
Carriera, Rosalba 34
Cerutti, Giacomo 9
Chase, Willian Merrit 320
Cheviot, Lillian 385
Clark, Albert and James 369
Clarke, Maurice 381
Closterman, John 155
Cogen, Félix 242
Constant, Jean Joseph Benjamin 269
Continental School 310
Cooke, Edward William 347, 348
Cooper, Abraham 363
Corcos, Vittorio Matteo 323
Corrodi, Arnoldo 263
Cosway, Maria 40
Craddock, Marmaduke 109
Cregan, Martin 239
Crome, John 42
Crome, John Berney 48
Crome the Elder, John 43A
Curnock, James 249

D
D'Agar, Charles 104
Daubigny, Karl Pierre 322
Davis, Frederick William 233
Davis, Henry Williams Banks 309
de Greuff, Adriaen 354
de Heem, Jan Janszoon 91
de Lajoue, Jacques 174
De Matteis, Paolo 19
de Molijn, Pieter 340
de Tovar, Alonso Miguel 135
de Vos, Marten 83
Desportes, François 352
Dews, John Steven 351, 351
Diemer, Michael Zeno 345
Dobson, William 28
Dodgson, David 46
Dolci, Carlo 5
Droochsloot, Cornelis 98
Dupont, Gainsborough 38
Durer, Albrecht 64
Dutch School 273
Duvieux, Henri 262

E
Earl, George 389, 390
East, Alfred 319
English School 30, 56, 102, 141, 142, 147, 148, 200, 234, 235, 278
Enjolas, Delphin 326
Etty, William 240
Eworth, Hans 58

F
Farolfi, Giuseppe 192
Ferneley Senior, John E. 356, 362, 367
Ferri, Ciro 114
Fildes, Samuel Luke 301
Flagg, James Montgomerie 336

Flegel, Georg 16
Flemish School 7, 97
Florentine School 14
Fontana, Lavinia 60
Francken the Younger, Frans 112
Franco-Flemish School 110
French School 32, 33, 105, 250, 368
Frith, William Powell 241
Furini, Francesco 1

G
Galien-Laloue, Eugène 315, 316
Garland, Valentine Thomas 384
Garvey, Edmund 180
Gavin, Robert 232
Gentileschi, Orazio 13
German/Austrian School 158
Gherardi, Giuseppe 215
Giaquinto, Corrado 139
Gibson, Thomas 156
Girtin, Thomas 285
Glocker, Carl 41
Goodwin, Albert 282
Graeme, Colin 380
Grant, Francis 231
Grebe, Fritz 313
Green, Charles 219, 283
Greuze, Jean-Baptiste 189
Guarino, Francesco 6
Hacker, Arthur 337

H
Hallward, Regional 327
Hansen, Carl Christian Constantin 276
Havel, William 209
Hay, Peter Alexander 332
Hedaa, Willem Claesz 87
Heins Senior, John Theodore (Dirck) 140
Henshaw, Frederick Henry 251
Herring Senior, John Frederick 370
Hickey, Thomas 193
Highmore, Joseph 159
Hogarth, William 191
Holbein, Hans 57
Hoppner, John 157
Horemans the Elder, Josef 69
Horlor, Joseph 247
Hudson, Thomas 31, 153, 170
Hunt Junior, Charles 274
Hutchison, Robert Gemmell 255
Huysmans, Jacob 132

I
Italian School 3, 17, 55, 92, 118, 137, 138, 199, 214
Italo-French School 129

J
James, George 164
Jameson, Middleton 268
Jones, Charles 253, 254
Jones, Harry E 331
Jones, William 365

K
Kauffman, Angelica 171
King, Henry John Yeend 306, 307
Knebel II, Franz 265
Kneller, Sir Godfrey 103, 130, 151, 152, 161, 197
Koekkoek, Hermanus 342
Koekkoek, Johannes Hermanus 343

L
la Volpe, Alessandro 267
Ladbroke, Henry 47
Lander, John Saint-Helier 204
Lawrence, Sir Thomas 229
le Prince, Jean Baptiste 190
Lear, Edward 281
Legi, Giacomo 126
Leitch, William Leighton 284
Lely, Sir Peter 29, 196
Lemaire, Jean 124
Lingelbach, Johannes 94
Lodge, George Edward 376
Loir, Luigi 321
Lombard School 188
Lyne, Michael 373

M
Maas, Dirck 175
Maclure, Andrew, and Archibald Gray MacDonald 225
Magill, L. 386
Marieschi, Michele Giovanni 177
Marshall, Ben 358
Martin, John 213
Massani, Pompeo 325
Meissonier, Jean-Louis Ernest 221
Mendoza, V 302
Mercanti, Ilario 122
Mercier, Philippe 143
Moeyaert, Claesz Cornelisz 86
Molenaer, Klaes 96
Monamy, Peter 339
Moneta, Teresa Muratori 15
Monnoyer, Jean-Baptiste 73, 74, 90
Monro School 183
Morland, George 182
Muckley, William Jabez 329
Muller, Jan Harmensz 70
Muller, William James 210
Munn, Paul Sandby 275
Mytens, Daniel 59, 127

N
Nasmyth, Anne Gibson (Bennett) 44, 45
Nasmyth, Patrick 184
Neopolitan School 18
Nightingale, Basil 382
North Italian School 162
Norwich School 43, 46, 246

O
Oakley, Octavius 277
Opie, John 169, 201, 227

P
Palmer, Samuel 280
Park, Stewart 311
Patalano, Enrico 224
Pesne, Antoine 217
Peters, Matthew William 165
Pether, Abraham 187
Pettie, John 289
Portaëls, Jean-François 226
Pownall, George Hyde 223

R
Raeburn, Sir Henry 168, 172
Rivière, Briton 291, 292, 293, 294, 295, 296, 297, 298, 299, 300
Rizzo, Felice 65
Roberts, Lancelot Percival 305
Rubens, Sir Peter Paul 68, 78, 79
Russell, Theodore 100
Russian School 216

S
Salisbury, Frank Owen 328
Sandby, Paul 185, 186
Sant, James 238
Sanzio, Raffaello 11, 63
Sartorious, John Nost 366
Sassoferrato, Giovanni Battista 20
Scott, Henry 346
Seghers, Daniel 89
Seton, John Thomas (Seaton) 144
Shayer, William 279
Shayer, William Joseph 359
Simpson, Charles Walter 314
Slaughter, Stephen 146
Smith, Charles Lorraine 355
Smith of Chichester, George 181
Smith of Derby, Thomas 179
Snyders, Frans 108
Soloman, Simeon 290
Somerscales, Thomas Jacques 349
Somerville, Howard 206
Spanish Colonial School 134, 136
Spanish School 61, 88
Spilsbury Taylor, Maria 35
Spohler, Jan Jacob 257
Springer, Cornelis 258
Stannard, Eloise Harriet 53
Stannard, Joseph 45A
Stomer, Matthias 127
Sully, Thomas 237
Sustermans, Justus 195

T
Teniers the Younger, David 125
Ter Borch, Gerard 23
Theotokópoulos, Doménikos 123
Thomas, Robert Strickland 341
Thompson, Thomas Clement 236
Thomson, John Murray 379
Thorburn, Archibald 375, 378
Tosini, Michele 2
Tunnicliffe, Charles Frederick 374

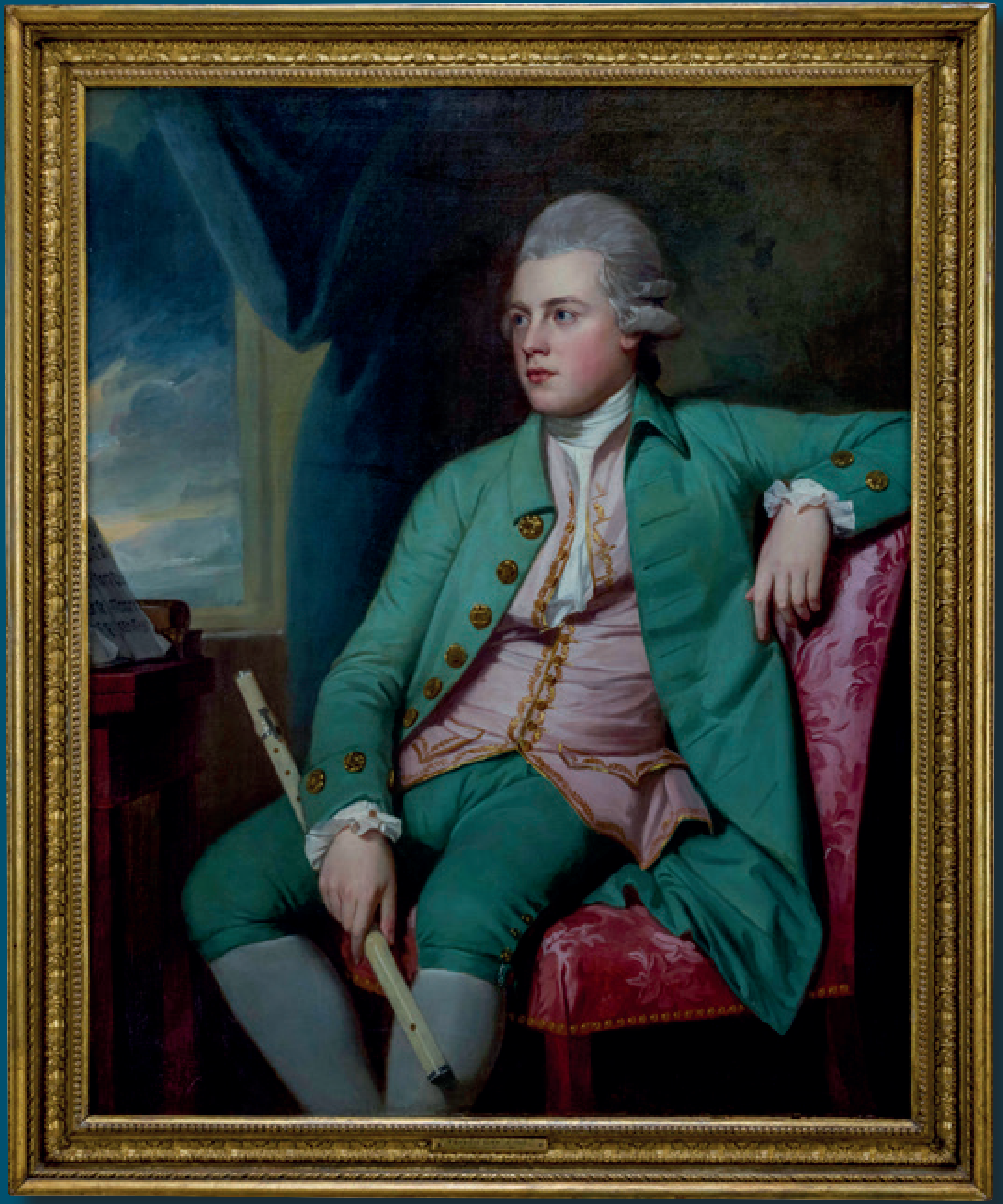
V
Valfort, Charles 270
van Avont, Peeter 84
van Bloemen, Jan Frans 173, 176
van der Lisse, Dirck 95
van der Mijn, Herman 149
van der Straet, Jan 66
van Dyck, Sir Anthony 27, 71, 75, 76, 77, 80
van Es, Jacob 116
van Meytens the Younger, Martin 145, 150
van Mierevelt, Michiel Jansz 107
van Rijn, Rembrandt Harmenszoon 24, 26
van Schendel, Petrus 220
van Steenwijk, Hendrik 9, 111
van Stry, Abraham 117
Venetian School 113
Verboeckhoven, Eugene, and Johann Bernard Klombeck 258
Vernet, Horace 271
von Bochmann, Gregor 312
von Keller, Albert 324
Vrancx, Sebastian 72

W
Walbourn, Ernest Charles 308
Waller, Lucy 383
Waller, Mary Lemon 330
Wals, Gottfried 93
Watts, Frederick Waters 364
Webb, James 248
Whitcombe, Susie 372, 391
Whitehouse, Sarah Elizabeth 387
Willeboirts, Thomas (Bosschaert) 81
Williams, Walter 252
Wilson, Richard 37, 178
Wolfvoet the Younger, Victor 85
Wollaston, John II 198
Wootton, John 353
Wortley, Archibald James Stewart 303
Wright, Henry Charles Seppings 304
Wright of Derby, Joseph 163, 167
Wtewael, Joachim 62
Wyld, William 266

Z
Zoffany, Johann Joseph 160

A VIEW FROM ACROSS THE ATLANTIC

THE PAMELA FORD COLLECTION



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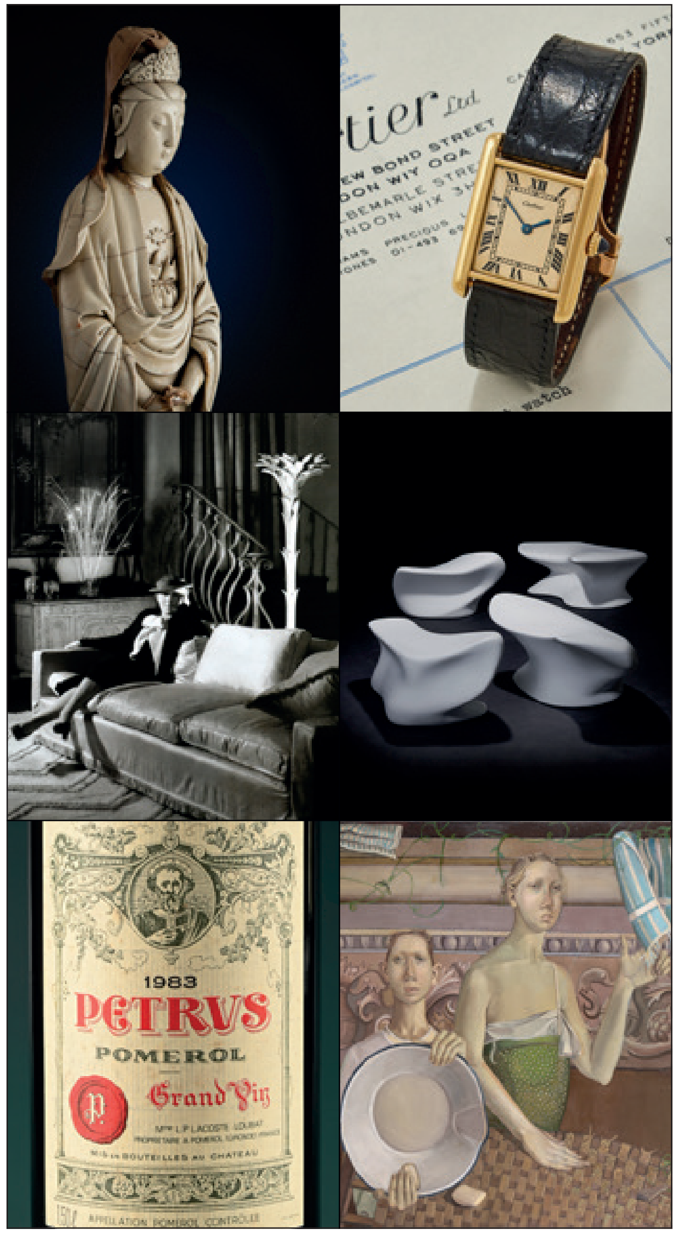

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Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 27% of the hammer price (32.4% including VAT) up to and including £20,000, 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price (24% including VAT) in excess of £500,001. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk. These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION**. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY**. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES**. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM**. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 27% of the hammer price up to and including £20,000, 26% of the hammer price from £20,001 up to and including £500,000, and 20% of the hammer price in excess of £500,001. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT**. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION**. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS**. These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS**. Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING**. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING**. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT**. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE**. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. λ **ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES**. Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION**. In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY**. The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS**. Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS**. The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION**. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS**. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS**. The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION**. Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD**. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS**. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE**. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING**. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT**. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. **DEFINITIONS**
In these Conditions:
(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

2. **BIDDING PROCEDURES AND THE BUYER**
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(d) Bidders shall be deemed to act as principals;
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS**. Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE**. The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX**. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. **PAYMENT**
(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due or in such other way as is agreed by us.
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. **TITLE AND COLLECTION OF PURCHASES**
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other Lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY**. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS**. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY**. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY**. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE**. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. **DESCRIPTIONS AND CONDITION**
(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES**. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE**. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

DREWEATTS

NEWBURY
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE
+44 (0) 1635 553 553
info@dreweatts.com

LONDON
Dreweatts
16-17 Pall Mall
St James's
London SW1Y 5LU
+44 (0) 20 7839 8880
info@dreweatts.com

HAMBRIDGE LANE
Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU
+44 (0) 1635 553 553
info@dreweatts.com

CHAIRMAN
Will Richards

DEPUTY CHAIRMAN
James Nicholson

GROUP DEPARTMENTS

AUTOGRAPHS AND EPHEMERA
Ania Hanrahan
ahanrahan@dreweatts.com

ASIAN CERAMICS AND WORKS OF ART
Mark Newstead
Dr Yingwen Tao
Mark Hinton (Japanese consultant)
Jon Adjetey (Japanese consultant)
Qinyi He
asian@dreweatts.com

BLOOMSBURY AUCTIONS IN ASSOCIATION WITH DREWEATTS
Emma Terry
Janice Clift
info@bloomsburyauctions.com

BRITISH AND EUROPEAN CERAMICS AND GLASS
Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART
Silas Currie Leigh-Wood
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS
Leighton Gillibrand
clocks@dreweatts.com

COUNTRY SPORTING
Geoffrey Stafford Charles
gscharles@dreweatts.com

FURNITURE AND CARPETS
Ben Brown
Elaine Binning
Ashley Matthews
Mitchell Tompkins
Sophie Davies
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS
Joe Robinson
Peter Horwood
Rosie Jarvie
Eloïse Kerr-Smiley
Arabella Methuen
housesales@dreweatts.com

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU
James Nicholson
Charlotte Peel
Nick Mann
Tessa Parry
Gemma Johnson
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART
Lucie Hobbs
transport@dreweatts.com

MODERN AND CONTEMPORARY ART
Jennie Fisher
Francesca Walsh
Will Porter (Business Development)
Sarah Hobrough
Sophie Roe
pictures@dreweatts.com

MODERN DESIGN AND DECORATIVE ART
Gemma Sanders
Geoffrey Stafford Charles
Ashley Matthews
Luke McGurk
design@dreweatts.com

OLD MASTER, BRITISH AND EUROPEAN ART
Brandon Lindberg
Lucy Darlington
Daniele Amesso
Isabelle Rietkerk
pictures@dreweatts.com

WINE
Mark Robertson
Violette Jongbloed
wine@dreweatts.com

CONSIGNMENT MANAGEMENT
Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT
Emma Terry
Janice Clift
valuations@dreweatts.com

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